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# Elements of Journalism



# ELEMENTS OF JOURNALISM

*Revised Edition*

BY  
MARY J. J. WRINN



*Slight not what's near through aiming at what's far.*  
—Euripides

HARPER & BROTHERS PUBLISHERS  
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*Dedicated to the Young Journalists  
of George Washington High School*





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# CONTENTS

	PAGE
INTRODUCTION . . . . .	xi
NOTES TO THE TEACHER . . . . .	xv
I. WHAT IS NEWS? . . . . .	1
II. THE NEWS STORY . . . . .	5
III. A CLOSE-UP OF THE LEAD . . . . .	19
IV. THE FOLLOW-UP STORY . . . . .	27
V. PLAYING UP AN ELEMENT . . . . .	37
VI. GRAMMATICAL WAYS TO BEGIN . . . . .	45
VII. THE SPEECH REPORT . . . . .	56
VIII. LETTERS AND REPRINTED MATERIAL IN THE NEWS . . . . .	68
IX. THE INFORMATIVE INTERVIEW . . . . .	75
X. SOME JOURNALISTIC FORMS . . . . .	84
XI. THE FEATURE STORY . . . . .	87
XII. THE BOX STORY . . . . .	109
XIII. THE HUMAN INTEREST INTERVIEW . . . . .	114
XIV. HOW BACKGROUND MAY BE PUT TO USE . . . . .	120
XV. THE PERSONALITY SKETCH . . . . .	127
XVI. SPORTS . . . . .	138
XVII. THE EDITORIAL . . . . .	159
XVIII. VOICE OF THE PUBLIC . . . . .	175
XIX. THE CARTOON . . . . .	186
XX. NEWSPAPER ENGLISH vs. JARGON . . . . .	199
XXI. REVIEWING THE BOOK . . . . .	214
XXII. REVIEWING THE PLAY . . . . .	230
XXIII. REVIEWING THE FILM . . . . .	234
XXIV. REPORTING MUSICAL PERFORMANCES . . . . .	242
XXV. REVIEWING THE RADIO PROGRAM . . . . .	248
XXVI. THE COLUMN . . . . .	255
XXVII. HEADLINE WRITING . . . . .	268
XXVIII. PREPARING COPY . . . . .	284
XXIX. PRINCIPLES OF MAKE-UP . . . . .	290
XXX. MAKING A STYLE SHEET . . . . .	307

# CONTENTS

	PAGE
XXXI. GALLEY PROOFS AND THE DUMMY . . . . .	315
XXXII. ADVERTISING . . . . .	322
APPENDIX	
SOME REGULAR HIGH SCHOOL NEWS SOURCES . . . . .	339
SOME NEWSPAPER TERMS . . . . .	340
JUDGING SCALE FOR SCHOLASTIC NEWSPAPERS . . . . .	346
KEYS TO EXERCISES IN LEAD WRITING . . . . .	353
VARIABLE SPELLING LIST . . . . .	356
BIBLIOGRAPHY . . . . .	364
INDEX . . . . .	371

## INTRODUCTION

TO DEFEND journalism as a vital force in progressive education is probably no longer necessary. Its power as an effective means of teaching composition, however, may be emphasized if not presented as a new idea. Journalism gives reality to written expression. It says to the student: *There is a great drama going on about you and you are a part of that drama. Your environment teems with riches. The open sesame is an inquiring mind. Your world challenges the eye to see, the ear to hear, and the heart to understand.* Once he heeds the challenge, the student develops a habit of mind that touches his daily experiences with color and releases his spirit to wonder unashamed.

Journalism is sociological in nature. It implies an actual communication of ideas, whether this be merely through oral reading of contributions, through the class collection of the best work, or eventually through the high school paper. The young adventurer, already alive to the interest of the commonplace, soon realizes that to present his discoveries to his fellows, he must acquire a power over words; he must master a technique that has grown up about this experience-sharing practice as the most forceful and economical method of setting down what the human race does and feels and thinks. He is adventuring with life; he must adventure with language too. And he has a motive for doing it.

To give him the equipment for that adventure is the purpose of this book. Briefly, the plan is this: *Here is a clean-cut principle of journalism; this is the way masters of the craft have applied it; now you experiment.* Each chapter undertakes to get the student to write. At the same time it attempts to give him a sense of power over a single problem. This feeling of power through mastery of principles step by step is no mean factor in stimulating continued growth. Each development is stripped bare of ornament, for the author believes that students learn more from reading many models and then trying their wings over the same airway than from reading tons of pages of advice on the matter.

No artificial approach to the course was thought necessary. If the student has elected journalism, he is "rarin' to go"; so let him go. Whether he has elected the course or not, he will be impelled to action only through what is reality to him. An exposition of the practices of the

great dailies, thrilling as they are, will no more get him to write than a survey of a Detroit motor plant will teach the beginner to drive his new Ford. What he needs is to feel the wheel under his hand and the throttle beneath his foot.

The most intense reality for youth is what he does himself. "There is a pleasure in poetic pains that only poets know"; joy too in journalistic pains that only tyros understand. The beginner has a story to tell out of his own world. It is enough at first that he tell his story objectively and vividly. His next attempt will be to organize it after the manner of the masters. His understanding and appreciation will always be a step or two ahead of his skill, but the purpose of high school journalism is to give him opportunities to acquire skill and then to exercise it through a happy exchange with his fellows. As the student grasps the principles, the venture will satisfy not only the creative impulse to write, but also the scientific impulse to analyze and discover, and the critical impulse to discriminate in his estimate of daily papers.

This book is the result of practical experience with students in a large New York City high school. It is designed to meet the peculiar needs of journalism students in high schools, even those without special equipment; faculty advisers and teachers of journalism who want the essentials in brief form; student journalists who undertake, without special training in journalism, to edit a school newspaper; and regular English classes that wish to take "Life" as the general subject of their written expression.

Need for suitable models in some permanent form has led to the compilation of those presented here, for the teaching of journalism requires the objective method, and group attention must be focused on material under discussion to obtain effective results. In making a choice, the author has given preference to short rather than long articles; and the obviously too spectacular has been omitted as impossible of imitation in the limited high school community. Neither has there been any attempt to play up names renowned in the world of journalism, though some appear between these covers. The appeal of the item as a stimulant to student writing was the deciding factor.

Too carefully selected material would defeat our purpose, which is to encourage spontaneous writing on live subjects, not finished writing. Hence, use has been made largely of articles that were selected at the moment to illustrate points as they came up in the lessons.

Every model has been chosen from a metropolitan daily paper in the

belief that it is better to present matter of wide rather than provincial appeal, and then let the young journalist narrow the principles involved to suit the drama of his own world. To illustrate the value of the method employed, a few student reports that were the happy result of imitation have been included with the article that stimulated the writing.

The author has aimed to make a book that the classroom teacher and his pupils will find usable and convenient to handle. The straight news story has been presented first with its variations and allied drill materials. The feature story and its modifications have been considered next, with a lesson on background in its special relation to feature writing. Because of the use of vernacular in athletics, sports have been treated separately. At first glance it may appear that too much space has been devoted to them, but it must be remembered that sports occupy a large place in student life, they vary with the season, and they are likely to be badly handled without guidance. Accordingly there should be at least one model for each sport that the young journalist may be interested in reporting. As a distinct form, introducing comment, the editorial has been placed after all news forms out of which it grows. A chapter on newspaper English attempts to emphasize the force of the particular in vivid writing even though matters of English usage are considered in the various developments throughout the book. Reviews and "columns" are included as stimulating forms of modern journalism that develop special skill and ingenuity. Chapters dealing with the making of a paper and with advertising are logically placed last. The judging scale for papers and the variable spelling list have been included as practical helps.

The text and illustrative material of this second offering include such revisions as are necessary to reflect the current scene in a changing world. In two wholly new chapters the letter to the editor and the cartoon are considered as democratic departments in the most democratic of institutions, a free press. Since the radio has created a new technique, it has been given somewhat larger space.

The book is by no means an exhaustive study. None of the plans presented is intended to imply that there are not others, or that writing can be taught by formula. But the plans presented here have actually worked with very young high school students. As part of their course they applied the principles as they learned them to the daily papers and made their own scrapbooks of illustrative clippings that grew in richness as they grew in wisdom. And they found color and zest and satisfaction in



the experience. If, as Sir Philip Sidney says, the function of poetry is to “make the too much loved earth more lovely,” the function of journalism is certainly to make this fascinating world more fascinating. Perhaps it is only the rare high school student who may look into his heart and write, but any intelligent student may look into his environment and write.

## NOTES TO THE TEACHER

IT IS assumed that students of journalism have already attained a degree of proficiency in handling the forms of composition, description, narration, exposition and argumentation; that they write clearly and concretely; that their writing is free from technical errors; and that they like to write. The greatest of these is that they like to write. With all the judging required in journalism, it would be folly to attempt the study with any but mature students.

Teachers will use the book as the situation dictates. All the exercises may not be needed in all classes, but a study of models—chapter by chapter—is urged, and the first few exercises in each chapter should be done whatever others may have to be omitted.

Too much stress cannot be laid on the importance of learning to write leads for news stories. The news story—the backbone of journalism—is a conventionalized form that must be mastered before the young journalist may hope for success. Moreover, student editors cannot be expected to take the time to recast too many news stories. Keys to lead exercises have been supplied in the Appendix for two purposes: that the serious-minded student may test his own experiments and that the teacher may have a standard of measurement ready at hand if he assigns lead writing in the laboratory period to be checked at once. Pupils who have the spirit of independence that should prevail in a journalism class may be depended on to use such helps wisely.

Much of the work suggested in these chapters should be done in the classroom. There should be oral reading of models and of parts of stories written by students, leads particularly. Young journalists get the swing of lead writing through hearing many leads read in succession, isolated from the rest of the story. Leads should be written on the board daily and corrected in the presence of the group.

The application of a style sheet to all writing should be rigidly enforced—not necessarily the style sheet presented here. That merely shows the way of making one. Whatever style has been worked out for the school paper would naturally be the style to teach, provided that the paper is part of the project.

It is the belief of the author that a term's work in journalism should

precede the attempt to publish a paper. During that term the fundamental principles should be thoroughly mastered, the student experimenting with all forms. However, in some schools a paper is attempted with very little training in journalism. The following practical suggestion may be helpful where such conditions prevail. With a study of the chapters on the writing of a news story, a feature story, and an editorial, sufficient working knowledge has been gained to get out a technically correct paper—not a complete paper, of course—which may expand with the growth of the student staff. As the paper keeps coming out the staff may be adding principle to principle, applying each as the need arises. Chapters XXVII, XXIX, and XXXI, read parallel with the three mentioned, will guide the editors in making up the paper. Only the simplest form of headline should be attempted; perhaps a dropline head of one deck for major stories and cross-line heads for the brief items.

In first-term journalism classes and in regular English classes that use the book, compilation of the best articles is suggested. Indeed, this is a valuable practice in all writing classes. A stenciled collection, illustrated by some student with artistic talent, gives a great deal of pleasure and encourages initiative and originality.

Since the student and not the school paper is the problem in a composition-through-journalism course, committees that exclude all but one line of activity should be debarred. The committee is all right for a division of labor on the school paper, and for developing the special talents of individual members, but every student should have the fun of all-around development through exposure to all the branches of journalism. He may keep his specialty, and advance even in that specialty through his broadening knowledge.

The informality that is a necessary part of the atmosphere of a class in journalism establishes a close bond between pupil and teacher. In the growth of his pupils the teacher will find joy and compensation for demands on him and his ingenuity that are far more insistent than those of the regular English class. For the constant stream of written expression makes a constant stream of papers to correct—papers on subjects varying and variable, it is true, but papers to correct, nevertheless—and always *on time* if a school paper is to be fed. But if the teacher feels the vital romance in this age of the machine and the motored flight; if he regards a very intimate contact with the spirit of modern youth as a privilege; if he enjoys hard work—but hard work in a subject that has not as yet

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been touched by the evils of over-standardization; if he shares the faith of the liberals in education of today; there is an almost virgin forest challenging:

“Enter these enchanted woods  
You who dare!”



# Elements of Journalism



## Chapter I

### WHAT IS NEWS?

ANY arbitrary definition of news would be as unsatisfactory as a definition of poetry, for no single question has been more widely disputed among newspaper men. The primary function of the newspaper seems to be to communicate to the human race what its members do, feel, and think—in other words, to record the ever-changing drama of life. It would seem then, that whatever human beings do, feel, or think, constitutes news. And the accurate and immediate report of it is the news story.

The most famous definition of news, perhaps, is that given by Amos Jay Cummings, late editor of the *New York Sun*.

“If a man ties a tin can to a dog’s tail, and the dog runs down the street, upsetting an apple cart, that is not news. That’s what the dog would naturally do. But if the dog sits down, chews the string in two and throws the tin can away—that’s news, worth two columns in any newspaper.”

For purposes of high school journalism, whatever happens of immediate interest is news.

For him who has a “nose for news,” the high school teems with material crying to be written up. News gatherers, no less than scientists, must be keen observers. They must learn to sense the new, the strange, the picturesque, the unexpected.

The facts of the case are set down in what is called the news story. It must be an accurate, truthful, objective narrative.

**Look for the New, the Strange,  
the Picturesque, the Unexpected**



## THE NEW

*By Science Service*

WASHINGTON, March 8.—Scientists looking forward to the day when the earth's insides will be tapped for heat and power have a new tool to aid them in locating the "hot spots" below the earth's surface.

It is a depth "thermometer" for taking the temperature thousands of feet underground. Ernest N. Merrill and George A. Young, both of Long Beach, are the inventors who have been granted a patent.

More and more, scientists and oil companies have become interested in just how hot things are down under. They know that the temperature increases the further down you go.

From readings already obtained, scientists have been able to make a rough estimate of the age of the oldest rocks, and to infer from this result that the amount of heat which is being supplied to the earth from radioactive minerals may be much less than heretofore supposed. They have found, also, that generally the western part of the United States is hotter underneath than the eastern part of the country. This result is in agreement with the conclusions of the historical geologists that the Rocky Mountains are younger than the Appalachians.

However, aside from pure research, sub-surface earth temperatures have a present day practical aspect for the oil man. Attached to a long steel wire, he drops thermometers down the wells as he drills deeper, pulls them up, reads the temperature.

Should the drill be passing through rock strata where there is likely to be water, he can tell from his temperature readings what precautions should be taken to insure a water-tight cement job under such high temperatures and pressures.

Bullet-shaped, the new thermometer, claimed to be more efficient than anything heretofore used, comprises a water-tight metal case. Into this goes a metal box provided with many compartments. Through the bottom of the box in each compartment and through its cover are small holes.

Each compartment contains sharp edged plates of various alloys which are the "mercury" of this thermometer. It is by noting which of the alloys

have been melted after the thermometer has been lowered into the bore hole of the well and raised up, that the underground temperature is obtained.

—San Francisco News.

Television history is expected to be made on Tuesday afternoon when the N. B. C. presents members of the original cast of "Susan and God" in scenes from that Broadway success. Miss Gertrude Lawrence, star of the play, will thereby become the first actress of note to take the art of the legitimate theater into an American television studio. Paul McGrath and Nancy Coleman will support Miss Lawrence. Rachel Crothers, author of "Susan and God," and John Golden, its producer, will also appear on the program.

Although NBC has been experimenting for several months with many different kinds of entertainment in its study of the requirements and limitations of television, this is the first instance of televising a successful play exactly as it is produced in the legitimate theater. Heretofore all dramatic programs have been written or adapted for television.

In order to present the scenes from "Susan and God" as nearly as possible under theater conditions, technicians have built exact replicas of the play's settings for use in the television studio, but the costumes and properties will be those used in the play.

The feature will be presented from the Empire State station W2XBS on 46.5 megacycles for picture and 49.75 m. c. for the associated sound.

--New York Sun.

## THE STRANGE

With an idea borrowed from the culture of orchids, Dr. Jean Gratiot, botanist, is convinced that he has discovered a method of cultivation that, applied to potatoes, would increase the yield in fabulous proportions.

Twenty years ago Professor Noel Bernard, eminent botanist, revealed the curious phenomenon that orchids and potatoes are "sick plants" that cannot live without their special diseases. The thousands of varieties of orchids live from birth with a fungus, deprived of which, they perish. They are contam-

inated in the soil, for their seeds do not contain the germ of the parasite. Dr. Gratiot has succeeded in isolating the germ, and by uniting it with seed in sterilized tubes, produces flourishing orchids at will.

Similarly, the potato, when grown from seed, does not produce a tuber. It can be obtained only by planting seed potatoes. Dr. Gratiot has isolated the potato's particular fungus and believes the same method of propagation applied to the orchid can be practiced on the potato.

—Louisville *Courier-Journal*.

Berlin, June 4 (INS)—A violin maker living in the neighborhood of Berlin has constructed a violin of normal size which is likely to be unique of its kind.

It was made with special care from 2,071 single match sticks and yields, in the opinion of musical experts, a fine tone.

—International News Service.

New Marlboro, Mass., June 4 (U.P.)—Sunshine, a mare owned by John Bigford, has celebrated her thirty-fifth birthday by taking a leisurely trip to nearby Mill River Village, her birthplace, where a huge birthday cake was waiting for her.

—United Press.

## THE PICTURESQUE

Special Correspondence, *THE N. Y. TIMES*.  
SIMLA, India.—An official of the Government of India Archeological Department who was deputed to Egypt to make certain investigations has discovered a unique building of Ancient Egypt's XIIth Dynasty, 2400 B. C.

At Karnak near Luxor, infiltration by the waters of the Nile necessitated repairs to the foundations of the Third Pylon. The Indian Archeologist along with Egyptian workmen was engaged in the repair work. The foundations are mainly composed of 1,000 blocks belonging to ancient buildings. It has been possible so far to reconstruct one of these buildings, a delightful shrine quite without anything comparable in Egyptian architecture of the time.

It is made of white limestone in the

form of a kiosk, approached from opposite sides by two stairways flanked by very low balustrades with rounded tops. In the middle of each stairway is a slope on which the sled carrying the tent and the statue of Amon could slide up and down. On the base stand sixteen columns in groups of four, supporting lintels and a flat roof.

On the basis is a table of numbers, the meaning of which is uncertain. Outside the base of the pillars and on the outer and inner sides of the balustrades is a list of every Nome, or district, in Egypt, with the names of the capitals and their respective gods. This is said to be the most ancient list of its kind in existence. The front and back of the face bear figures of Nile gods bringing offerings.

On all the pillars above the surface occupied by the Nome list are two lines of horizontal inscriptions recording that this shrine was erected on the occasion of the first jubilee of Senusrat I, the first King of the XIIth Dynasty. Above are scenes of Senusrat making offerings to Amon Ra, who is often represented under the form of the God Min.

Above these scenes is a religious text in vertical columns, surmounted by vultures or falcons facing one another. The lintels bear a dedicatory inscription, a sort of consecration record, to the effect that the shrine was "erected by Senusrat I to the glory of his faith in Amon Ra, in good white stone from Tura."

—New York *Times*.

SPOKANE, Thursday, June 2.—(AP)—A huge, blazing meteor that lighted the northern sky last night thrilled residents from Western Montana to Grand Coulee in its brilliant flight.

From Spokane the meteor appeared over North Idaho at about 45 degrees from the horizon and disappeared northeast after inscribing a long arc through the sky.

A long trail of vaporous flame was visible for some time after the meteor disappeared.

Residents at Grand Coulee also reported seeing the meteor clearly.

—Associated Press.

BELMONT, July 20—An unusual U. S. mail bag which dates back approximately one hundred years and was used to carry mail from Gilmanton to Dover when mail was carried on horse back is now being recorded by the Index of American Design as a part of the WPA Federal Art Project operating in New Hampshire, it has been announced.

—Concord (N. H.) *Daily Monitor*.

### THE UNEXPECTED

WICHITA, KAS., Dec. 7.—The limestone on which Kansas Citians walk every day is spouting "black gold" in Wichita. It is known in oil parlance as the Kansas City lime, and is a structure which comes to the surface at Kansas City. Here it is found at a depth of 2,578 feet.

Discovery of oil in the Kansas City lime has created a sensation here, and the merry-go-round has started spinning faster. The discovery was in the Mary Jane well, which yesterday amazed its drillers with a good showing of oil in the Kansas City lime at 2,650 feet.

The showing yesterday was accepted as a good sign that production would be found deeper—probably in the Wilcox sand at 3,300 feet, where production was found in the three other producing wells in the Wright pool, five miles north of town.

But this morning the drillers found 1,600 feet of oil in the hole. That means production at the rate of about seventy-five barrels a day. Now Mary Jane officials are preparing to leave the production in the Kansas City lime, rather than to go deeper for a bigger flow.

They will sink a twin beside the Mary Jane, and this one will be shot on below the Kansas City lime to the Wilcox sand, thus increasing greatly the potential production of the pool.

The discovery of oil in the Kansas City lime thrilled producers, drillers and speculators. Its significance is that it is the third pay soil found in Wichita's new oil field, the first in Kansas where more than two pay sands have been found. Oil men said it was an indication that this field would be greater even than Augusta and El Dorado in their brightest days.

—Kansas City *Star*.

One of the unique losses in the flood was the destruction of the dinosaur tracks along the Connecticut River on property of the Boston & Maine railroad between Holyoke and Smith's Ferry.

More than \$900 worth of rock containing the footprints made by dinosaurs 170,000,000 years ago was washed away by flood waters or pounded into fragments. Fifty slabs of specimens had been removed from the rock ledges and had been piled awaiting the inspection of college museum curators. Not even a piece as big as a thimble was left of those heavy rock specimens when the flood receded. It was estimated that 1500 pounds of rock contained in the specimens was destroyed and twenty tons of rock dumped between the specimens and the river was completely washed away. The water rose even with the Boston & Albany R. R. tracks.

—Springfield (Mass.) *Union*.

## Chapter II

### THE NEWS STORY

THE news story is a record of facts. What the reader wants when he opens his paper is to find out what is going on in the world about him. The newspaper is his textbook of life as it is being lived.

In order that he may get the facts of the story without much thought, they must be presented clearly, forcefully, and concisely. The opening sentence must give the salient facts—in other words, it must sum up the news in a nutshell. This summary of facts is called the *lead*.\* It is to the news story what the topic sentence is to the paragraph. And it, like the topic sentence, should be developed step by step. Every news story must consist of two parts: this lead and the body of the article which is the detailed account of what is reported in the lead.

Newspaper men call this kind of news story, which is the backbone of the newspaper, the straight news story.

Before presenting a straight news story the reporter does three things: he gathers all the facts; he sums them up—that is, he gives the sum and substance of the facts; then he goes back to the beginning and unravels the details. In his narrative he deals only with facts—not what he thinks of them—just facts. His aim is to report truthfully, accurately, vividly, while he himself remains out of the picture.

A news story is constructed as it is—lead first, details after—for two reasons. First, the reader should be able to get the gist of the news from the lead so that, if he is pressed for time or not sufficiently interested in the details, he may gain at a glance all that he wants. A reading of all the leads on the front page of a daily should keep the reader generally informed.

The second reason is this: The newspaper is set up in lines of lead on a linotype machine. If the story is too long for the space, the compositor has to leave out part of it. He cuts from the bottom upward. He must be able to do this without injuring the sense of the story. The summary of the story remains intact at the beginning.

If some of the details of the article must go, they should, naturally,

\* Pronounce *lead* to rhyme with *seed*.

be the least necessary details. In a well constructed news story, the least necessary details are at the end.

Oftentimes, too, very important news breaks unexpectedly and is rushed to press at the last minute. A place must be made for it at the expense of less important news. If, however, the less important story is well constructed, the facts may be presented in brief through the lead, or through as much of the beginning of the story as there is space for.

CAUTIONS:

Never give an opinion.

Never make a comment.

Never use the first person—*I, my, mine, me, we, our, ours, us*—to mean the reporter.\*

**Truth and Accuracy Are the Watchwords of a Reporter**

\* Only established journalists, writing under a by-line, are accorded the privilege of reporting in the first person. The press uses *our* frequently to mean the *United States*.

## NEWS STORIES

*Note the parts. Note also how the reporter keeps out of the picture. This is objective writing.*

The Mayor of Hell, a gentle, pensive man with none of the attributes of the fabled overlord of the infernal regions, arrived yesterday on the Norway liner Stavangerfjord, to participate in a radio broadcast and look over the country that has sent so many tourists to his bailiwick.

Hell, insofar as Mayor Lorentz Stenvig is concerned, is a village of 1,465 persons on the River Stjordalselver, not far from Trondheim, and being not only a good town but a good Norwegian word meaning slope, has double meaning only for fun-loving Americans who make a point of getting it down on their itineraries. They buy railroad tickets marked "to Hell and return" and they add riches to the national postal service by sending cards back home bearing the Hell cancellation. Many of the visitors write down on the cards, "It is sure hot here. Hoping you are the same."

Among the items of interest gleaned from the reticent Mr. Stenvig as they filtered through an interpreter were these: Hell has plenty of skiers in the Winter time, when the thermometer drops to as low as 13 degrees below zero; in Summer, when the American trippers come along on North Cape cruises, it can rise to 86 or so; there are no divorces in Hell (this with some emphasis) and no jail, and Mr. Stenvig can't remember the last crime, it was so long ago.

"What do you do with drunks?" asked a realist among the interviewers, and the Mayor replied, "If anybody gets drunk we send him home."

Ironically enough Hell has no fire department, and if a house catches fire the people "simply try to put it out," explained the Mayor, reasonably. If they can't put it out they let it burn. The women of Hell, according to the Mayor, are good looking, and most of them are blondes. The village's chief businesses are dairy products and timber, and there are two dance halls

←——  
*Lead:  
Summary  
of facts  
that give  
the news in  
concentrated  
form*

←——  
*Body:  
Concrete  
details of  
the  
summary*

where, on Saturday nights, the townsfolk gather to enjoy a few waltzes. The "big apple" hasn't struck Hell yet, and probably never will.

Mayor Stenvig is a farmer and gets no salary as Chief Executive of the town. He is 55 years old and has been Mayor nine years, only recently having been returned to his post for another three years. He said proudly that elections in Hell were quiet, friendly affairs, and "on the level," unbesmirched by tin boxes and patronage grabs.

Altogether it seems a pretty nice place.

—New York Times.

MANDAN, N. D.—(U. P.)—Within pistol shot of the site of historic old Fort Abraham Lincoln—where Gen. George A. Custer and his Seventh Cavalry rode to their deaths—Columbia University anthropologists have uncovered the early life of Dakota's prairie Indians, the Mandans.

Headed by Dr. W. D. Strong, of Columbia's anthropology department, the party unearthed an ancient village. Many Indian bones and numerous weapons, agricultural implements, trinkets and pottery have been uncovered.

Many skeletons have been found in graves, Dr. Strong said, whereas the Mandan burial custom was on a scaffold built above the ground, exposing the body to carrion birds and the elements.

Dr. Strong said it was probable the graves were used following a smallpox outbreak or a battle with Sioux tribesmen. The Mandans did not wish to disclose their losses to their enemies, he believed, and buried their dead.

Lewis and Clark inspected the ruins of the settlement on their 1804 expedition. At that time the village had been abandoned some 40 years, a smallpox epidemic having swept through the settlement.

—United Press.

Thanks to the good offices of 2-year-old Ray Link, Halethorpe, Mildred Douglas, 8, daughter of William O. Douglas, SEC chairman, was playing with her cocker spaniel yesterday and was feeling much better.

Mildred and her 6-year-old brother, William, were injured Monday when the automobile driven by their mother collided with another machine on the Washington Boulevard in Halethorpe. Both children were cut and bruised, but they felt much worse about the loss of Colonel, their pet dog, who had scampered away in the confusion after the accident.

But that's where Ray came in. On Thursday he entered the Link living room and said "Mummy, a doggie." A hasty check with a story in *The Sun* showed that it probably was Colonel, and the Douglas family was notified. Meanwhile, the dog lunched at the Link home, but would have no truck with anyone but Ray. The Douglasses sent for the dog post-haste.

Average age of the principals in this minor drama was 4 years and 3 months—Mildred, 8; William, 6; Ray, 2; Colonel, 1.

—Baltimore Sun.

The Associated Press, the largest news-gathering organization in the world, will move next November into one of the three new buildings soon to be constructed to complete Rockefeller Center, it was announced yesterday. The structure to be occupied by the news press association will be named The Associated Press Building.

Within two weeks erection of the building will begin on an already excavated plot in the north block of Rockefeller Center, between Fiftieth and Fifty-first Streets and Fifth and Sixth Avenues, the plot between the Radio City Music Hall and the International Building. It will be fifteen stories in height and will cost \$4,000,000. Although no street number has been allotted to it as yet, it is believed that the structure will be 50 Rockefeller Plaza. The Associated Press will occupy the fourth, fifth and sixth floors. The press association has been located at 383 Madison Avenue for many years.

Although negotiations between the Rockefeller Center interests and The

Associated Press were begun more than a year ago, the lease on the property was not signed until Sunday. Douglas Gibbon & Co., Inc., of 73 East Fifty-seventh Street, were brokers in the deal. The yearly rental was not made known.

Announcement of the move yesterday followed by not quite a month the announcement of Time, Inc., publishers of "Time," "Life" and "Fortune" magazines, that it would move this March from its present quarters in the Chrysler Building to new headquarters in the 9 Rockefeller Plaza Building. The name of that building will be changed to the Time and Life Building, and the lease written for occupancy of the top seven floors of the structure called for an annual rental of \$250,000.

The acquisition of The Associated Press offices, officials of Rockefeller Center announced yesterday, would make the center the home of the largest group of press, publishing and advertising activities anywhere in the world. Without including the news service the Center now has fifty-nine magazines, eight book publishers, forty-one advertising agencies and a score of associated enterprises as occupants of the \$100,000,000 enterprise.

The Associated Press Building is one of three new units announced a week ago by John D. Rockefeller Jr. as the final step in completing Rockefeller Center. Plans for their erection call for an expenditure of \$12,000,000. The second and third units, as distinct from the news service building, which will be built first, will be in a portion of the south block which is bounded by Forty-eighth and Forty-ninth Streets and Fifth and Sixth Avenues.

—New York Herald Tribune.

BRADFORD, July 21—What is believed to be a 29-pound terrapin was captured on the shores of Todd pond here, Tuesday, by Cecil Wright and Loren Heath.

It was thought at first that the two men had merely caught an unusually large turtle. However, certain anatomical characteristics indicate that it is a rare kind of terrapin.

Efforts are to be made to have positive identification made by the State Fish and Game department.

—Concord Daily Monitor.

SEATTLE, June 2 (AP)—A woman steamboat company operator yesterday challenged the fastest freighter on Puget Sound to a match race July 4 against her stern-wheel river boat Skagit Chief.

Mrs. Anna Grimison, president of the Skagit River Navigation company, challenged the Indian, Diesel-engined prize of the Puget Sound Freight lines, winner of a recent match race with the Aleutian Native.

#### Lovejoy Accepts Challenge\*

Captain E. F. Lovejoy, president of the Puget Sound company, accepted the challenge, the race to be held on Independence Day, over a triangular course.

Brothers of the rivals will pilot the Skagit Chief and the Indian in the match race. Captain Harry McDonald, Mrs. Grimison's brother, will skipper the Chief, and Captain Bart Lovejoy will man the Indian's bridge.

Mrs. Grimison vehemently denied she was the original of the "Tugboat Annie" stories. She said her family calls her "Tugboat Annie" when they want to make her angry, but the original Tugboat Annie was a tugboat skipper near Neah bay. Mrs. Grimison never piloted a boat, despite her position with the navigation company.

—Associated Press.

John Murray Begg, young society man and Harvard graduate, of 25 Sutton Place, received the United States Volunteer Life Saving Corps medal today for his heroism in rescuing a woman from drowning in the East River on January 13 last. The medal was presented to him by Police Commissioner Valentine.

Mr. Begg was on his way home in top hat and tail coat when he was told by an excited pedestrian that a woman had jumped from the pier near the Sutton Hotel. Mr. Begg ran to the river, doffing his clothes on the way. He dived in, swam to the woman's side and, in spite of her pleas to be let drown in peace, he kept her afloat until the police arrived and pulled them both out.

—New York Sun.

"Cat's eyes" in the night, a system of ultramodern reflectors, soon will be installed by the Bureau of Public Roads along Routes 3 and 5 between Washington and La Plata, Md.

Through the establishment of this system, officials of the bureau will test the effectiveness of reflectors as safety devices on rural highways—and, if the tests are sufficiently convincing, it will recommend installation on the various State highways throughout the Nation.

It is believed that the indirect illuminating devices will vastly reduce accidents resulting from the blinding glare of headlights or the inability of drivers to see the side of the road as they whizz through the countryside. The system already has been tried in Michigan on the highway between Detroit and Lansing, with great success. It is, officials explained yesterday, actually the first step in "lighting" country highways and roads.

The reflectors, glowing when the beams of headlights strike them, make the road visible for a mile ahead, and they are darkened as a car approaching from the opposite direction casts its shadow before them. Even a pedestrian is outlined against them as he strides along the side of the road.

A plastic known as "lucite" methyl methacrylate, water-clear, flexible and non-shattering, is the material from which the reflectors are made. The plastic, it was explained yesterday, molds more accurately than glass and retains permanent transparency.

In Maryland, as in Michigan, the reflectors will be installed 100 feet apart on either side of the road. They will be slightly closer at the curves. It is estimated the cost is about \$500 per mile for the reflectors.

—Washington Post.

Van Reemen, South Africa—Threshing beans by automobile is quicker and more modern than by using horses and natives, according to C. Stanton. He packs the beans to a depth of 18 inches in tarpaulins, 15 by 20 yards in size, then runs the car backwards and forwards over the sacks.

—Indianapolis Star.

\* Insertions of this kind, called *subheads*, will be found in many stories throughout the book. They were placed in the article in accordance with the style of the paper to break up solid masses of type. They suggest the high points of what follows.



A. Thornton Baker, a Princeton, N. J., business man who turned skipper, brought his 72-foot schooner *So Fong* into port here yesterday after a voyage that lasted thirteen months and took him and his crew into some of the most exotic ports on the globe. The schooner, which docked at the new Seventy-ninth Street municipal anchorage on the Hudson, was built for Mr. Baker in Hong Kong and is gaff rigged, with a Diesel engine. She is made of teakwood throughout, even to the stateroom furniture. Two hundred and fifty Chinese worked on her over the seven months that she was building and Ted Kilkenny, the schooner's first mate, supervised her construction.

But those are the statistical points of the trip. The real story is hidden in pencil jottings in a logbook and in dozens of photographs of black and yellow and brown men and women. It is written in the lines that show in the faces of the voyagers when they smile and say something like:

"Bali? Oh yes, we spent a month there." Or: "I'll tell you something about a man I met in Alor—that's way out, far away in the Dutch East Indies."

Ted Kilkenny told that story and said the man's name was John. Kilkenny met John, who wore a Mohammedan hat and baggy native pants, in the market. John spoke English, French, Italian and several other tongues he had learned at Oxford, besides several native dialects. He had come to the Indies to hunt for pearls, and settled down. He did not see many white men.

The next time they saw John was in Singapore. John had decided to go back to England. He had come from Alor in a native, open boat, and brought copra with him. He was going to sell that and some tortoise shell, and go back home. He got a ride on the *So Fong* as far as Algiers.

Mr. Baker, who is slim and wiry, and browned from the sun, had Alex Ozolins, a Latvian, as second mate. His sons, Hobart and A. T. Baker 3d, made the voyage, and Ho Su, a Chinese, was "the best cook that ever existed." They visited Borneo, the Celebes and the Philippines, and came back by way of the Suez Canal.

—New York Times.

MONTREAL, July 21—(Canadian Press)—The first trans-Atlantic flight of a pick-a-back plane ended here at 10:20 a.m., E.S.T., today when the British seaplane *Mercury* alighted on the St. Lawrence river near Montreal.

The *Mercury* glided to a smooth landing in the Boucherville air harbor 20 hours 20 minutes after leaving Foynes, Ireland, 2,715 miles away, where she had been launched by her mother ship, the *Maia*.

#### Passed Over Botwood

Some 2,000 miles of her route had traversed the North Atlantic and she came on to Montreal without making her expected stop at Botwood, Newfoundland.

Boucherville is 12 miles east of Montreal.

Completing the first of eight scheduled experimental flights to Canada this year, the silvery seaplane cut her engines and coasted into an area of the harbor marked off by buoys.

A flag decked yacht, steamed out into the river to greet Captain Donald Bennett and wireless operator Albert Coster, the *Mercury's* crew of two.

The *Mercury* was to unload part of her 1,000-pound cargo here and then take off for New York, after replenishing her fuel tanks.

The Atlantic crossing, from Foynes, Ireland, ended when the speedy ship passed over Cape Bauld at the Northern tip of Newfoundland at 3:29 a.m. Eastern Standard Time.

The *Mercury* was launched from the back of the *Maia*, her heavier twin, at Foynes at 2 p.m. E.S.T. yesterday on the first of a series of experimental flights to precede regular Trans-Atlantic service to New York, to be started in 1939.

#### Will Hop To New York

The jump to Montreal was to be followed by a quick takeoff for New York, where the *Mercury* was to arrive this afternoon.

The flight was uneventful and throughout the trip the *Mercury* was in touch with her base at Foynes or with St. Hubert Airport, 12 miles south of here.

An average speed of 145 miles an hour was maintained, and for the most part the ship flew around 7,000 feet.

She came down to 5,000 feet, however, upon reaching the Canadian shores.

Through the night Skipper Donald Bennett reported at regular intervals "going well" and "flying at moderate speed below clouds."

The Mercury is unique in that she uses the heavier Maia for the difficult task of getting into the air when heavily loaded. A secret lever arrangement permits the two planes to separate in the air, the larger returning to her base.

For the shorter hops the Mercury is capable of taking off by herself, as from here to New York, back to Montreal, to Botwood, and then home.

—Canadian Press.

TUCSON, Ariz., June 5.—A ball game played 1,000 years ago by early Americans in the southwest has been discovered by Arizona archeologists.

There were about twenty "towns" in the league. The ball was hard rubber. It was a little larger than today's baseball and very fast.

The game was probably "hip ball." The players batted the rubber sphere with their hips. Belts of heavy hides may have served for bats. The archeological evidence for the game was described today by Dr. Emil Haury of the University of Arizona.

#### Fields Were Oval

The ball fields were oval. The first identified was found by the Gila Pueblo at Snaketown on the Gila River Indian Reservation in south central Arizona in 1935. At first the discovery was doubted. But after excavations, archeologists found a packed floor measuring 185 feet by 65 feet. Along each side was a sloping embankment of earth about fifteen feet high. A score of similar fields have now been identified.

The rubber ball was found in 1909 in a pottery jar near the Santa Cruz River, a few miles from Toltec, Ariz. It resembled a lump of stone. Its surface was black, hard, and misshapen from its 1,000-year burial.

#### Ball Still Springy

But even after this long time the interior rubber was so good that the apparent "stone" was springy when squeezed. C. A. Neville of the U. S.

Rubber Co. of Los Angeles recently made a chemical examination which showed it was made of American rubber.

Rubber was unknown to the old world until the Spaniards found the Indians using it.

How the game was played is inferred from early accounts of the Mayans in southern Mexico describing a hip ball game with a rubber ball on similar courts.

In the Mayan country the ball was bounced through a stone ring. There were vertical rings in the middle of each side of the court.

The Mayan side walls were vertical or sloping. Nothing has been found yet to indicate whether the sloping Arizona court walls were used in a different manner.

—Cleveland Plain Dealer.

Resolution to erect a handsome granite boulder to Joel Chandler Harris in "the open air Westminster Abbey of the South," at Fletcher, N. C., early next June to accompany one already placed of Sidney Lanier, was adopted Friday at the annual birthday luncheon at the Uncle Remus Memorial association at the Georgian Terrace.

Support of the Rev. Clarence S. McClalland, founder of the place where the memory of many famous southerners is perpetuated, was pledged in a letter to the association, read by Mrs. Warren D. White, vice president.

The unveiling and dedication exercises of the Chandler boulder will take place in June on the Sunday afternoon following the close of the Confederate veterans' reunion at Charlotte. In charge of the unveiling ceremonies will be a group of distinguished Georgians, headed by Mrs. A. McD. Wilson, president of the Uncle Remus Memorial association.

The exercises will take place partly in the church and partly in the churchyard and will consist of specially-written music, addresses and memoirs of the famous author's brilliant genius. Calvary church, where the exercises will take place, is a quaint brick building in a beautiful grove and is known as the "friendly church" to North Carolinians.

—Atlanta Constitution.

The great silver-sided Boeing Clipper, moored to a barge off a West Seattle boathouse, showed today's rising sun the brute power which engineers say will pull its forty-one tons into the air like a feather when Test Pilot Edmund T. Allen decides—perhaps late today, perhaps tomorrow—to lift it off the water and into the sky for the first time.

The giant flying boat, the largest airplane ever constructed in the United States, was towed down the Duwamish Waterway from the Boeing Aircraft Company's plant at dawn yesterday and moored to the barge preparatory to taxiing tests.

But spark plugs, which fouled at high motor speeds during engine tests yesterday, delayed the test runs.

#### New Plugs Installed

Early today, however, with a new set of plugs in place—there are 112 in the four motors—the engineers handling motor tests began opening the Clipper's throttles.

The result was a sight which aviation engineers would have believed an impossibility a few years ago.

Two tugs were moored to the sides of the barge to which the Clipper's lines were fast. As the first of the four engines to be tested was idled over, the tugs lay with mooring lines slack. But as the big radial motor on the wing above them turned up to half speed, each of the towboats began pulling in reverse to hold barge and plane stationary.

#### Towboats Pulled Forward

And then, as the airplane motor turned up full, with the howl from its exhaust stack reverberating off sides of warehouses and wharves along a half mile of waterfront, and as sheets of spray danced behind the plane's tail surfaces, the pull of the one fourteen-foot propeller began moving the barge and the stubborn towboats slowly forward.

It was a dramatic exhibition of something which is hard for the lay mind to grasp, as the plane lies with engines silenced—that the four motors are more powerful than the biggest railroad locomotive.

Engineers planned to test each of the four motors thoroughly at high speeds

before casting loose from the barge and moving the big plane and its convoy of Coast Guard picket boats to the long reaches of the Sound off Fauntleroy Point, where taxiing and actual flying tests will be conducted.

#### Slow-Speed Tests Used

It was impossible to open up any of the motors, even after hours of testing at slow speeds, while the ship was in its dock at the Boeing plant. The pull of one motor is so strong that the plane probably would have been damaged had it been attempted in such confined quarters.

Only Test Pilot Allen will know when the plane will fly. When the ship feels "right" he will lift it into the air either for a short hop over the Sound or for a flight over the city to its testing base at the Sand Point Naval Air Station.

But engineers of the three companies vitally interested in the tests—the Boeing Aircraft Company, the Pan-American Airways and the Wright Aeronautical Corporation, builders of the motors—emphasized that the big flying boat will not move until all four engines are functioning with absolute perfection.

—Seattle Daily Times.

Fort Worth, Texas, June 4 (INS)—Science is forging a chain of giant, rubber-lined storage tanks in the Southwest for muriatic acid, the vital serum that prolongs the life of oil and gas wells and revives dead gushers.

The tanks, coated inside with acid-resisting rubber, are rising rapidly to meet the increased demand for storage space for the acid. Two 30,000-gallon tanks were shipped this month by engineers of the B. F. Goodrich company, to double the capacity of a chemical company in Oklahoma. The company built four 15,000-gallon tanks last year.

Muriatic acid, which can be stored only in these rubber-lined containers, is used to treat "frozen" wells which have lost their utility because of clogging. Injected into the well, the acid eats through the limestone and cuts new porous channels of escape for oil or gas.

—International News Service.

The story of the installation of the radio station on Pitcairn Island, the refuge of the mutineers of the British war brig *Bounty*, was related yesterday by Granville P. Lindley and Lewis S. Bellem Jr., the radio engineers. They returned on the steamship *Santa Elena* of the Grace Line and landed at the foot of West Fifteenth Street.

Radio Station PITC, which brought that out-of-the-way island for the first time into direct communication with the modern world, was installed March 4.

#### Young Folk Made Restless

This easy communication has made the young folk of Pitcairn Island restless, the engineers said, and that is causing their parents some concern in spite of the fact there is little or no chance of getting off the island. Andrew Young, a descendant of one of the mutineers, is in charge of the station.

Mr. Lindley said that the descendants of the mutineers, who married Tahitians, are light tan in complexion and that some of the women are beautiful.

Pitcairn Island, both Mr. Lindley and Mr. Bellem agreed, is most unattractive. It is about two miles square, stony and rugged. The inhabitants subsist on vegetables and fruits, and their only meat comes out of cans obtained from passing ships.

In addition they raise goats, which are branded by their owners when born and allowed to run wild.

There are only three Americans on Pitcairn Island, the engineers said—Ray Clark of San Francisco, Samuel Warren of Providence, R. I., and a man named Cook of Boston.

#### Stay Seven Weeks Too Long

"We were on the island nine weeks," Mr. Lindley said, "which we agreed was seven weeks too many. The island has no entertainment or diversion and the deadly monotony palls, but the natives were very kind to us."

The radio engineers left New York on Feb. 3 and landed on the island March 1. It took them only four days to set up their radio, and they were in communication with the National Broadcasting Company here on March

4. In addition the station is able to talk to ships within a radius of 1,500 miles. They arrived at Balboa from the British ship *Tamara* and crossed the Canal Zone by train to board the *Santa Elena* at Colon.

—New York Times.

ASTORIA, June 4 (Special)—The site of Fort Clatsop, where the Lewis and Clark expedition spent the winter of 1805-06, will be visited this summer by Eston Randolph of Missouri, great-great-grandson of Captain William Clark, one of the expedition's leaders.

Young Randolph will make the trip with the Trailfinders, a private boys' recreational organization with headquarters in Altadena, Cal., according to the Astoria Chamber of Commerce.

#### Shannon Descendant Coming

Also likely to be included in the party are a great-great-grandson of George Shannon, a member of the Lewis and Clark party, and a descendant of Sacajawea, the Indian woman who guided the expedition into the far west.

No trace of Fort Clatsop, which stood on Netel, now Lewis and Clark river, eight miles from Astoria, now remains. A flagpole marks the spot.

—Portland *Oregonian*.

The Henry L. Wolfner Memorial Library for the Blind, 3844 Olive street, will be dedicated tomorrow night with Mayor Bernard F. Dickmann making the opening address.

Purchased and equipped by a corporation formed for that purpose, the library, said to be the only separate library building for the blind in the world, was recently presented to the St. Louis Public Library as a branch.

The basement and first floor of the building, formerly the Lindell telephone exchange, will be used to store 40,000 Braille volumes and talking book records. Braille volumes formerly were crowded in a basement room of the Central Library. The second floor, which has an auditorium 82 by 45 feet, will be used as a recreational center and meeting place for the 1600 blind in St. Louis.

Among the speakers at the dedication will be Miss Adaline A. Ruenzi, president of the Cultural and Service Club for the Blind, whose expressed wish for a permanent central meeting place for the blind resulted in the forming of the organization, headed by Dr. Meyer Wiener, eminent eye surgeon, which raised \$35,000 to buy and equip the library. Dr. Wiener, Librarian Charles H. Compton and Edward F. Endicott, supervisor of work with the blind, also will speak. Music will be furnished by blind musicians. The building will be open for public inspection beginning at 2 o'clock tomorrow afternoon.

The late Dr. Wolfner, in whose memory the library was named, was a former president of the St. Louis Board of Education and widely known for his work as professor of clinical ophthalmology at Washington University. Dr. Wiener was his associate.

—St. Louis *Post-Dispatch*.

A stained glass window depicting the life of George Washington in twelve panels, executed by the Federal Art Project of the Works Progress Administration, will be presented at 1:30 p. m. today to the United States Military Academy at West Point.

Mrs. Audrey McMahon, assistant to the national director of the project, will make the presentation and Major General William D. Connor, superintendent of the academy, will formally accept the window. It was designed by George Pearse Ennis, who was killed last year in an automobile accident. The work was carried on by Archibald D. Sawyer until he died of a heart attack in April, and was finally completed by Oscar H. Julius. Both Mrs. Ennis and Mrs. Sawyer will be present at the ceremonies and will be guests of General Connor at the academy's opening football game with Clemson College.

The window is made up of 12,000 pieces of imported glass and measures approximately 500 square feet. Two years were required to complete it. The subjects shown in the window begin with George Washington's journey to Ohio and close with his inauguration as President of the United States.

—New York *Herald Tribune*.

#### Special Despatch to the Press Herald

**Eastport, Sept. 29.**—A newly-constructed tide gauge, the float-well of which is longer than any of the tide gauges on the United States Atlantic Seaboard, has this week been erected at the Eastern Steamship Company wharf. The float-well, covered with sheet copper is 12 inches square and made from lumber cut expressly for the purpose, in Washington County. The copper covering prevents marine growth from accumulating on the float-well. In the end of this 30-foot float-well, are holes one and three-quarter inches in diameter through which the water enters, thus operating the float.

The station was established in September, 1929, at the Eastern Steamship wharf by the United States Coast and Geodetic Survey, primarily to take tide data and was transferred to the Mac-nichol Packing Company wharf in October, 1935, due, apparently, to activities of the United States Engineers who at that time were occupying the huge dock and warehouse of the Eastern Steamship Company in operations connected with the Passamaquoddy tidal power project, started in July of that year. The new gauge, however, was placed at the steamship wharf, with practically no activity.

The gauge itself is operated by a clock unit instrument that records low and high water and the rate of movement per hour on incoming and outgoing tides. It is tended daily, the caretaker taking note of the temperature and density of the water. It is so constructed that the wharf may overflow during unusual high tides, the mechanism never failing to function, nevertheless.

A tide house, six feet and seven feet high, completes the tide apparatus. The house is double boarded, diagonally, and is insulated with rock wool in an effort to eliminate moisture from the instruments.

The greatest range of tides from high to low water ever recorded here, is placed at 26.2 feet and the highest recorded tide reached a height of 22.6 feet above mean low water. This was on Oct. 30, 1936. The lowest ever recorded was four feet below mean low water, March 24, 1932.

—Portland (Me.) *Press Herald*.

By Transradio Press

BERLIN, March 9—German automobile designers are working frantically day and night on a problem that would have baffled Henry Ford.

Their job is to produce a motor car that will sell for \$400. What is more, they know they've got to hurry, for the patience of the Fuehrer is just about exhausted.

Hitler has threatened to take over the whole German automotive industry if it doesn't produce a \$400 car and produce it pretty quickly. The harassed motor magnates have strained themselves to the utmost. The best they can do so far is \$480—and even that model is still an experiment.

The \$400 flivver has long been one of Adolf Hitler's most cherished dreams. It is to be known as the "people's car" or "volks-wagon." Hitler thinks it will bring happiness to countless thousands. Others think it will be useful in the next war to have a huge number of cars to carry soldiers quickly to the frontier.

—Transradio Press.

(By The Star's Own Service.)

SALINA, KAS., June 4.—Only the top inches of dikes and barricades kept the Smoky Hill river from pouring into Salina's east side homes tonight. A feeling of tenseness filled the city. The river continued slowly to rise and at 10 o'clock was above the 21-foot mark. The overflow stage is 21.2 feet.

Imperceptibly it kept swelling, and predictions were it might break over and through the dikes at any moment.

Thirty WPA workers were rushed to a broken dike on Dry creek, a Smoky Hill tributary which skirts the southwest corner and south side of the city.

#### BACKS UP IN SEWERS.

More workers were summoned for stuffing storm sewer openings in the south side district with sand bags. Water from the river was backing up into the sewers and welling into some low streets in the residential south side.

The rise slowed almost to a stop in midafternoon but resumed its upward trend in the late afternoon.

Workmen who maintained a vigil along the river front last night were prepared for another weary night at

their posts, guarding against break-overs and clearing drifts which might damage bridges.

The Smoky Hill's action in remaining almost stationary during the middle of the afternoon perturbed local officials. In its upstream flooding at Ellsworth, Marquette, Lindsborg and Bridgeport, its rise had been steady and the crest had passed marks set by the 1927 flood.

#### BRIDGEPORT STILL IN GRIP.

Bridgeport, fifteen miles south of Salina on highway 81, was still in the midst of the worst flood in history. The water was dropping there. Approximately twenty homes were under the flood waters. Most of the seventy-five residents of the town were marooned in their homes.

Today four men went to Bridgeport in a motor boat with drinking water and food for the residents.

Mr. and Mrs. Rexford Bancel and two young sons were found in the attic of their one-story home. Four feet of water stood on the ground floor and had kept the family in the attic since yesterday afternoon. They were returned to Salina, where they were given food and a place to sleep. They were unable to cook their food in Bridgeport and existed on potted ham and cookies. They had only one gallon of water for the family.

Two women, one an invalid, stranded in the second floor of their home, refused assistance. They accepted water and food but preferred to stay in their home. They are Mrs. Ada Sargent and Mrs. Elizabeth Guellow. Both church and school buildings housed families whose homes are inundated.

#### MAN TO A PHYSICIAN.

A Mr. Cooper of Bridgeport was removed from his home and taken to Lindsborg where he was treated for infection in his leg. He became entangled in barb wire in the flood.

East of Salina, Abilene and Junction City were preparing to receive the flood early in the week.

Citizens of these cities were noting not only the progress of the Smoky Hill's crest but also the rises along the Saline and the Solomon rivers, which join the Smoky Hill between Salina and Abilene.

The crest of the Solomon was nearing the Smoky Hill tonight, having passed Bennington, 12 miles upstream, early today.

—Kansas City *Star*.

PRAGUE, June 4 (UP).—The Government today ordered all motion picture theatres to provide gas masks for employees and patrons within one month.

Local police were ordered to allot gas mask quotas to theatres in each town on the basis of seating capacity.

—United Press.

PHILADELPHIA, April 4 (AP).

—The Los Angeles Times is the winner this year of the Francis Wayland Ayer Cup, offered annually to a daily newspaper for typographical excellence. The award was announced today by N. W. Ayer & Son, Inc., advertising agency. In the competition were 1,501 English-language newspapers of the United States. The award was made on the basis of issues of March 4.

The New York Herald Tribune won second place and The Des Moines Tribune third.

In this competition, for newspapers of more than 50,000 circulation, there were 130 entries.

Among newspapers of 10,000 to 50,000 circulation, first place went to The Miami Herald, second place to The Glendale (Calif.) News-Press, and third place to The Hartford Courant.

Among newspapers with less than 10,000 circulation, The Evening Tribune, Hornell, N. Y., won first place, The Daily Mining Journal, Marquette, Mich., second, and The Cape Cod Colonial, Hyannis, Mass., third.

Papers which survived in the judging to the final elimination, aside from those receiving awards, were:

Circulation of more than 50,000—Buffalo Evening News, Richmond Times-Dispatch, Baltimore Sun, Milwaukee Journal, New Orleans Item, Philadelphia Inquirer, Washington Post.

Circulation of 10,000 to 50,000—Fall River Herald News, New Haven Journal-Courier, Plainfield Courier-News, Lexington (Ky.) Herald, Roanoke Times, Trenton Evening Times.

Circulation of less than 10,000—Amsterdam (N. Y.) Evening Recorder, Corpus Christi (Texas) Caller, San Pedro (Calif.) News-Pilot, Concord (N. H.) Daily Monitor, Danville (Va.) Register, Ithaca Journal.

The announcement stated:

"A new trend in newspaper typography was evidenced by the judges' selection of two newspapers which have modernized their dress and two which were printed in two colors.

"The Los Angeles Times, one of the 'modern' papers, used Sans Serif headings set flush with the left of the column, while The Glendale News-Press dispensed with column rules and used headings set flush in Sans Serif type. The Glendale paper also used blue ink in its title and one first-page headline, while The Des Moines Tribune printed a first page 'art ear' in red."

The judges were B. C. Forbes, publisher of Forbes Magazine; Arthur Robb, executive editor of Editor & Publisher, and William A. Kittredge, typographer of the R. R. Donnelley & Sons Company, Chicago.

In the six previous annual competitions, The New York Herald Tribune won first place three times, THE NEW YORK TIMES twice and The Hartford Courant once.

—Associated Press.

CHLORIDE (Ariz.) Feb. 28. (Exclusive)—Four of the most promising mining properties in the northern reaches of the Black Mountains, northwest of Chloride, have been taken over by a new syndicate. A mill has been purchased and it will be in operation at one of the mines—the Mocking Bird—in sixty or ninety days.

The Mocking Bird is twenty-five miles from Chloride on Hoover Dam highway. Included in the deal just closed by J. Kell Houssels, Tom N. Slaughter and Dean D. Richardson are the Gold Bug, Great West and Golden Chance. Their mill is a fifty-ton flotation plant constructed several years ago at the Dean mine, in the north end of the Hualapais. It is already being moved to the Mocking Bird.

#### WESTERN OPERATORS

Houssels is from Las Vegas, Nev. Slaughter and Richardson were formerly associated with the Pioneer

Company in operating the Pilgrim mine, which has become an important producer in the last few months.

Possibly the most promising of the four groups acquired is the Mocking Bird, which has a production record of more than \$20,000. It has an enormous vein of quartz and breccia six feet thick and lying almost flat. Associated with the hematite in the vein is con-

siderable gold and a little silver. There are several shafts fifteen to sixty feet deep.

Deepest working on the Gold Bug, five miles from the Mocking Bird, is a 500-foot shaft, with 2300 feet of underground work. In 1893 a carload of selected ore returned \$43,000, and late production amounted to \$12,000.

—Los Angeles Times.

## EXERCISES

1. Read the leads of all the news stories in this chapter. What facts are presented? List the details that develop the lead in each story.

2. Cut five straight news stories from a good local paper. Clip and paste in your notebook, leaving a wide margin at the right. Analyze for the two parts of a news story. Underline the lead. In the margin write out what facts are summed up in the lead. What fact is given first? Label the body. List the details the reporter thought it necessary to present in his development.

3. Develop each lead below by supplying vivid details to make the body of the article.

a. Vivid greens, blues, and violets will predominate in the apparel of high school students if the clothing for boys and girls on view at Lifestyle's this week is indicative of fashion's latest decree.

b. Anthologies of modern verse compiled by members of the a-b-c class have been on exhibition in the library for the last few days.

c. The Glee Club presented a program of folk songs to an audience of enthusiastic students that filled the auditorium last Tuesday.

d. Not a seat is left in the house for the three performances of *A Modern Grind*, to be presented at the Orpheum next week, according to James Bennet, student sales manager.

4. Make a news story out of these elements:

Two Douglas fir trees were placed on our campus Nov. 10. We plan to light these trees for the Christmas holidays. They will be lit one week before Christmas and one week after. For some time it has been doubtful whether sufficient funds could be raised to meet lighting expenses. The G.O. contributed \$50.



The art department made seals to sell at 1¢ apiece. They bear a tree design suitable for sticking on Christmas mail. Two days ago the sale began. This morning's report from the grounds committee announced that the sale had netted \$200. So now the cost of lighting the trees is assured.

Read at least five accounts before the class for discussion. Answer these questions in your criticism: Did the writer leave himself out of the picture (no we's, our's, I's)? Is the report vivid? Did the writer give the most important fact first? (The most important is the latest development.) After criticism, rewrite if necessary.

5. Make a news story of the following elements, and proceed as above:

Your local paper has been holding a contest for the past month. It gives prizes to students who send in the best reports on the biggest news of the week. A great many of our students send contributions each week. Philip Lyons won first prize yesterday. His picture was in the paper this morning. The prize was \$20. He considered the biggest news the story of the Mississippi flood. He has sent in a story each week. (His story has been posted on the bulletin board in the publications office.)

Of what use will a good reporter make of the information given in the last sentence above? What will he do instead of repeating that sentence in his write-up? Try again with another article.

6. Clip a short news article from a local paper. Bring nothing sensational. Cut off the lead and give it to your neighbor. Keep the body of the article. Let your neighbor write the details of the body as they should follow the lead. He may supply imaginary details where he has not facts. He could get facts if he were *covering* this data. Compare the body that you hold with what he has written. How near has he come to the news form used? Try again.

7. Get a list of all the clubs in your school. Select one and write up its organization, purpose, officers, meeting place.

8. Get a list of all the teams in your school. Write up an announcement of the first practice of one of them. Include names of players. (A first meeting is the "new.")

9. List subjects that would make picturesque copy. Any special art or nature study class would give you material. Stage design, batik work, etching, animals, plants, and the like, are picturesque in their very nature.

## Chapter III

### A CLOSE-UP OF THE LEAD

THE lead is usually a summary of the events in the story. To plan it requires an exercise of judgment on the part of the reporter. His procedure in the writing of a news story is something like this:

He gathers all the facts of the case, and jots them down in his notebook. When he has what is to his mind a complete story, he stands off from the record and views it as a whole, asking himself what facts give the gist of the story. These he puts together as the lead. In other words, he tells the climax of the story first.

Then he develops the lead, step by step, by going back and supplying specific details. This organization, you see, is just the opposite of that which you have ordinarily followed in your class narratives. You wrote them chronologically. The first event came first. Out of it grew the second, followed by the next in time sequence.

If the reporter finds it too difficult to write his lead first, he may write the story in detail first and then sum up the facts—that is, write his summary. But though he writes the lead last he puts it at the top of his account, for it is what the curious reader wants first. To determine whether he has presented a satisfying summary the reporter should test it by asking himself this question: Have I answered in my lead the questions that the curious reader would put to me to get the news in a nutshell—the who, the what, the where, the when, the why, the how of it? Not every lead will answer all of these questions, but every effective lead will answer most of them in an order depending upon their relative importance in the narrative. As a general rule a lead will tell *who* or *what*, *where*, *when*, and either *why* or *how*. Plan your lead, therefore, with these questions in mind. Test it by finding the answer to *who*, *what*, *when*, *where*, *why*, *how*. A good practice for high school journalists to follow is to put the *when* element near the end.

So closely interrelated are the several elements that it is not always easy to tell where one ends and another begins. They all take their life from the verb of the main statement which tells what happened. For this reason the main verb should be active and its subject concrete.

Look at the following lead from a story in the old New York *World*:

Without waiting for the churning propeller to stop and without a second's pause to remove his heavy sea boots and peajacket, Bo'sn's Mate Paul Kelliher dived under the stern of the Coast Guard cutter Raritan yesterday and pulled an unconscious shipmate from the harbor mud.

What happened? Stripped bare of all details, "Paul Kelliher dived . . . pulled . . . shipmate." Here is the kernel of the news. "Bo'sn's Mate Paul Kelliher" tells *who* dived and pulled. "Without waiting for the churning propeller to stop and without a second's pause to remove his heavy sea boots and peajacket" tells *how* he did it. "Under the stern of the Coast Guard cutter Raritan" tells *where* he dived. "Yesterday" tells *when*. "Pulled an unconscious shipmate from the harbor mud" tells *why* he dived.

Details of the rescue, such as where the Raritan was going, how the sailor happened to be in the water, why Kelliher didn't wait for the engines to be shut down, follow in the body of the narrative. But in a lead of less than eight lines the main facts of the story are vividly presented.

#### CAUTIONS:

Give full names the first time used.

Never begin a story this way: *In the school auditorium*, or *At nine o'clock this morning*, or *Recently*. The time element comes last in the lead.

Don't begin with *The*, *An*, or *A*, unless there is no other possible way.

Use active verbs.

Never use *very*, *big*.

Say *yesterday*, *tomorrow*, *last Friday*, *next Friday*, rather than *Friday*, *September 21*. Say *June 21*, not *on June 21st*.

### Put the News Into the Lead

## LEADS

(Clipped from news stories on the front page of the New York Times, October 8, 1938)

Note how the opening sentence gives the news briefly and concretely with a few broad strokes, and how skillfully the questions *who*, *what*, *where*, *when*, *why*, *how* are answered.

Pedestrians on Park Avenue were caught in a flurry of excitement yesterday morning when two police emergency trucks and several radio and detective cars converged on "The Little Shop of T. Azeez" a few minutes after two armed men had attempted unsuccessfully to hold up the jewelry store

←  
*who where*  
*when why*

BERLIN, Oct. 7.—A map showing the sections of Sudeten Czechoslovakia authorized by the international commission sitting here for immediate occupation by German troops was made public tonight.

←  
*what*  
*where*  
*when*

Special to THE NEW YORK TIMES.  
HYDE PARK, N. Y., Oct. 7.—President Roosevelt indicated today that he would propose to the next session of Congress that Federal counter-espionage activities be intensified and coordinated to protect the nation's military and naval defense plans from the prying eyes of foreign agents.

←  
*where*  
*who when*  
  
*why*

In a rapid exchange of messages among all concerned yesterday, Governor Lehman asked for a sworn petition and "all the facts" to support the request for a special prosecutor to supersede District Attorney Geoghan of Brooklyn, and Mr. Geoghan, defending his course of conduct in the Brooklyn inquiry, asked the Governor in a ten-page letter to be permitted to pursue his own investigation unmolested.

←  
*how*  
*when*  
*who*  
*why*

Special to THE NEW YORK TIMES.  
HOUSTON, Texas, Oct. 7.—Daniel J. Tobin, president of the International Brotherhood of Teamsters, which is the largest union in the American Federation of Labor, started

a movement today to bring about resumption of peace negotiations with the Committee for Industrial Organization.

—

By The Associated Press.

PEIPING, China, Oct. 7.—Foreign travelers arriving today from Northern Korea reported the Soviet flag was flying atop Changkufeng Hill, where Russian and Japanese forces battled during the Summer over the disputed frontier between Eastern Siberia and Japanese-supported Manchukuo.

—

Special Cable to THE NEW YORK TIMES.  
LONDON, Oct. 7.—Alarmed by the mounting casualties in Palestine, the British Government is rushing ahead with a plan for an immediate Arab-Jewish armistice.

—

By The Associated Press.

WINDHOEK, Southwest Africa, Oct. 7.—The administrator of Southwest Africa was urged by a political meeting today to take action looking toward a plebiscite to determine whether this former German colony should be restored to Germany or remain under British rule.

—

Wireless to THE NEW YORK TIMES.  
PRAGUE, Czechoslovakia, Oct. 7.—Complete panic prevails among the refugees from the German-occupied areas tonight concerning the news that Germany has officially demanded the return of all German emigrés, including Socialists and Communists, on the grounds that the Third Reich is "unwilling to part with a single German."

## EXERCISES

## PREPARATION FOR LEAD WRITING

1. In a sentence of not more than thirty words write a summary of each editorial in an afternoon paper that the class agrees to buy. Bring the paper to class with your summaries.

By comparing several summaries, discover which are most effective in giving the gist of the editorial in brief.

2. In one sentence summarize the work of each class period that you attend tomorrow.

## LEAD EXERCISES

3. Combine the elements given below in a lead. Omit any detail not necessary to the lead.

a. The School Art League is going to have a luncheon. One feature of the luncheon will be a poster exhibition. Our poster design class will show posters. The luncheon will be held at the Hotel Astor. "Graphic Arts and the School" will be the topic of the day. March 12 is the date. Original drawings, made for our various publications, will be shown with the publications in which they appeared.

b. Mr. Edwin F. Baldwin is in charge of our print shop. He said that the term ending January 31 was a very busy one. Work was done for every department in the school. In all, 139 different jobs were completed. Students do the work.

c. Candidates for the school honor society have, up to the present, been required to attain an average of 75% for two terms. It was thought that this requirement might have two interpretations. Did it mean 75% for each of two terms, or 75% as a result of averaging the sum of two averages? At a recent meeting of the honor society a new interpretation was agreed upon. Requirement for candidates is now a 75% average for one year. It will go into effect at once. It has the approval of the senate.

d. A local paper has offered several prizes for editorials on the value of a free press. Editorials must appear in a high school paper. Any student may submit an editorial before March 21. The best will be published in the May 18 or April 1 issue of ours. The prizes are \$50, \$25 and \$15. Ted Lurie of New Utrecht High School was the winner of last year's first prize.

e. The head librarian announces the acquisition of these

books: *Shakespeare's England*; O. L. Hatcher's *A Book for Shakespeare Plays and Pageants*, dealing with such topics as Elizabethan costume and London in Shakespeare's time; *Shakespearean Playhouses* by Adams; Bartlett's *Concordance to Shakespeare*; *How to Pronounce the Names in Shakespeare*, by Irvine; *Shakspeare as a Playwright* by Brander Matthews; Albright's *The Shaksperian Stage*, and other Shakespeare reference books, pamphlets and clippings. They are arranged on a reference shelf. Until a few weeks ago the library had no such collection on Shakespeare and his period.

NOTE.—Remember that what we are most interested in goes first. Are you primarily interested in the librarian or in the Shakespeare collection? What authority can you find for the various spellings of Shakespeare's name? The Oxford Dictionary will help.

f. At the Grand Central Palace an Exposition of Architecture and Allied Arts is being held. It began February 21 and will close March 5. Our school is represented. Eleven model stage sets are on display. The etching class gave a demonstration. In fact, work from three special art classes is being shown: namely, the stage design class, the color class, and the etching class. Painted scenery for *Peer Gynt* and *Hamlet* is also a feature.

NOTE.—Put the news into the lead. Summarize concretely.

#### MORE LEAD EXERCISES

a. On February 17 the chairman of the organization committee at this school compiled a report of statistics. There are 5500 pupils here. There are 220 faculty members. Librarians are included; so are office workers and departmental assistants. This is the thirteenth scholastic year. The chairman mentioned above is Mr. Joseph A. Lee. 3800 of the students noted above are in the main building; 1700 are in an annex.

b. Last Tuesday our honor society held its first meeting. It was the first time it met under its new officers. At the meeting members began their spring term work.

c. On March 2 this school will give its first concert. The concert is to be under the auspices of the parents club of the school. The purpose of the concert is to raise funds for the school scholarship fund. Emilio Osta '38 will entertain. Osta is said to be a genius and is popular with the student body. The Grand Opera Quartette will also perform. The concert is to be held in the auditorium.

d. Last week commencement exercises were held. Thirteen

scholarships were awarded. Each had a value of \$150. Besides the thirteen scholarships six medals were presented to graduates.

e. Four days a week in room 241 the Dramatic Club is holding try-outs. Monday is the only day they do not meet. They are preparing for the varsity plays. Three are to be presented next spring some time.

f. Thirty-six of this term's graduates have averages above 80%. There are 285 graduates. This announcement was made today. John A. Ronalds is at the head of the list. His average is 90.89.

g. Ronald Edwards had the highest honors when he was graduated last February. He opened the first senior assembly with an address. It was called "Two Islands." In it he contrasted the life of a student on Barbados with the life of a student on Manhattan. In the one case life was tranquil and leisurely; in the other, restless and noisy.

#### CRITICAL AND CREATIVE WRITING

4. The following is worthless as it stands because it is vague. Make the general terms specific or concrete so that the lead will give news.

This school which has been in operation now for a number of years started this year with a register of students and faculty larger than ever before.

5. Write a good summary lead for the following account of the last game of the season:

At the beginning of the first quarter Monroe fought its way to Washington's 10-yard line. From there Lazarus hurled a pass over the line to Greenberg for the first touchdown, and another pass to Greenberg scored the extra point.

By steady line plunging, which the Orange and Blacks were unable to resist, Monroe pushed the ball over the goal in the second period.

The second half was a series of long runs and line plunges which shattered the Washington line. Segel ran 55 yards to a touchdown after receiving a punt from Cohen. In the same quar-

ter Lazarus scored by a 35-yard run around end. In the last period, the Orange and Black line gave way to Monroe's battering offense and Lazarus carried the ball over the goal line for two more touchdowns.

The line-up:

Washington (0)	Pos.	Monroe (38)
Peterson.....	L. E.	Johnson
Hartshorn.....	L. T.	Klev
A. Cohen.....	L. G.	Love
Ballantine.....	C	MacNamara
Tiefenthal.....	R. G.	Bassman
Nelson.....	R. T.	Wandt
Halpin.....	R. E.	Greenberg
Boylan.....	Q. B.	Mondschein
Gallagher.....	L. H. B.	Goldberg
Raymen.....	K. H. B.	Segel
B. Cohen.....	F. B.	Lazarus

6. Bring to class a short news story that you have clipped from the morning paper. Bring nothing sensational. Cut off the first paragraph. Give the "beheaded" article to your neighbor who will write a lead for it. Compare the lead you hold with the lead he wrote.

Did he put the salient facts into his lead? Did he accomplish what the original reporter did?

7. Reread the stories you wrote after the lesson on the news story. In the light of your close-up study of the lead criticize and revise to your own satisfaction.

8. Account for the placing of the time element in the following stories:

Last Saturday morning, Mr. and Mrs. Harry Hayne of Oakland went for a walk in Stanislaus National Forest.

Yesterday—96 hours later—they ended the walk when they limped into a forest ranger's cabin, seven miles from the town of Murphy, foot sore, weary and starved, in the wake of Ranger Leo Tzigerin, who had found them huddled over a feeble bonfire at midnight.

Finding of the Hayne couple ended a search that began Sunday morning, when it was found they had not returned to the car they had left parked, on Saturday, near Beaver Creek.

"We lost the trail after hiking seven miles from the car to the South Grove Big Trees," explained Hayne, as he rested yesterday preparatory to returning to Oakland with his wife today. "Despite all our efforts, we couldn't find the trail again. That was Saturday night.

"As it grew dark, we realized to wander further might make our situation much worse. If we stayed there in the South Grove, we stood a good chance of being found. So we camped out. That was Saturday night. We waited all through the next day—and ate our last food at noon, Sunday. Then we just waited and waited. Sunday night passed; then Monday and Monday night. Tuesday went by without our seeing a soul. Finally, near midnight, we saw a light. I shouted—and then they found us."

—San Francisco *Examiner*.

Tonight at 9 o'clock (Eastern Standard Time) Manchester gets its worldwide salute from the famous

Major Bowes during his Original Amateur Hour program over the nationwide network of the Columbia Broadcasting System and an affiliated short-wave hookup which will carry the program to all corners of the world.

Amateur entertainers from Manchester will have a part in the program which will emanate from New York City. As previously announced the customary voting from the honored city will be eliminated tonight due to the conditions prevailing following last week's storm.

Telegraphic felicitations have been forwarded to Major Bowes by dignitaries of the state and city as well as men and women prominent in Manchester's business, fraternal and social circles, including those of Gov. Francis P. Murphy and Mayor Damase Caron of this city. Many honorary appointments have also been bestowed upon the genial celebrity by officials of the city and state.

Souvenirs from Manchester's industries and typical of its historical background which have been sent to the major include a mounted piece from the original flooring from the home of Gen. John Stark, Revolutionary war hero, sent by Mrs. David Anderson of Manchester, president of the Manchester chapter of the Daughters of the American Revolution.

A black walnut gun stock made at the original Amoskeag Manufacturing company for Civil war use has also been presented to Major Bowes by the Amoskeag Machine company.

Governor Murphy, speaking as a leading Manchester manufacturer, in his wire to Major Bowes expressed his gratitude that New Hampshire's largest city is to be singled out for this honor.

—Manchester (N. H.) *Union*.



9. The following items violate the principles of good news reporting. In the light of what you have learned thus far point out errors. Rewrite one or two of the items in brisk concise style.

With all our spring sports going strong and a goodly number of victories to our credit, our prospects for several city championships are shining like yellow stars in a purple sky  
Our nine has lost but one game.

An exhibition of physical education was held under the supervision of our physical training department, in the boys' gymnasium on Friday afternoon, April 30, after three o'clock

*(Paper in which item was published came out Friday, May 7)*

Our baseball team scored its first P. S. A. L. victory Saturday, April 17, defeating the Haaren High School nine at Brooklyn Athletic field by a score of 25—0, thus bettering the P. S. A. L. run scoring record for one game by four runs. The old record was made by Evander in 1925 Eighteen hits by our boys, combined with the ragged fielding by Haaren, paved the way for this one-sided affair.

Our library has acquired, through the generosity of Hillis Idleman of Section 7-1, a rare edition of Milton's "Paradise Lost," illustrated by Gustave Doré. The volume is quaintly bound in brown and gold. It was published in 1886 by Belford, Clarke and Company, edited with notes and a life of Milton by Robert Vaughan, D. D.

This book is a valuable addition to our fast growing library and we are all greatly indebted to the generosity of the giver. Anyone who wishes to read or examine the volume may do so with the permission of one of the librarians.

The post-graduate department of the George Washington High School grows apace. Last term there were twenty-two pupils enrolled. *This term the number has doubled.*

Of forty-four graduate students twelve are taking a special secretarial course under the direction of Mr. William C. Wallace. The remaining thirty-two are completing college requirements with the guidance of Mrs. Maud Sotillo.

The graduates' office, which lacks everything but a social atmosphere, is their official room. For lockers they are sent to all corners of the building. As most of them are Washington graduates and familiar with the highways and byways of the building, this seems to present no great hardship. As for seats, it is more informal to stand! The students from other schools have been attracted to George Washington by the renown of its graduate department.

On Thursday, April 15, candidates for the golf team, under the supervision of Mr. E. L. Smith met in Room 140 and conducted the first meeting of the season. Practice will be held every day at Van Courtlandt Park. Mr. Smith wants more fellows to come out for the team. The first match will be played May 8, when we meet the Curtis golfers.

Joe Gillan is the only veteran from last year, but with him playing his usual steady game, Mr. Smith believes he has the nucleus of a successful team.

Thompson, 1937 manager, will again manage the team.

A trip of two hundred and fifty miles to play three ball games in as many days! Sounds like a big league team! But! No, that's the mileage our on-rushing baseball team has covered intending to cop three baseball games. The teams they met were Curtis, who received its humiliation in Staten Island, Yale Frosh at New Haven, called off because of rain, and White Plains High School, tied at their home grounds.

## Chapter IV

### THE FOLLOW-UP STORY

**S**TORIES that have once appeared must not be left in mid-air. If we are interested in the news, we want to see it through to the end, just as we do the chapters in a serial or the scenarios of a film; only the news column does not say "continued in tomorrow's paper." Certain events are bound to have later developments.

The follow-up article must appeal to those who saw the first account and to those who did not. The lead, therefore, must include the latest development in the news with a summary of what preceded. Here are three ways to follow up the news:

1. Report the latest development.
2. Play up (that is, introduce and emphasize) a new phase of the event.
3. Play up an element that has been buried in previous follow-ups.

#### **Put the Latest Development First**

## FOLLOW-UP STORIES

### ORIGINAL NEWS STORY AND FOLLOW-UPS

#### ***Five 17th Century Miniatures Are Stolen\* From Locked Case in Metropolitan Museum***

The theft of five seventeenth-century hand-painted miniatures from the Metropolitan Museum of Art became known last night. They were taken from a showcase adjacent to the J. Pierpont Morgan wing of the museum on the night of July 18 by thieves, who worked apparently with a thorough knowledge of the museum and of the prizes they sought.

Each miniature was about three inches square, hand-painted on ivory and framed in gold set with diamonds. They are portraits of Miss Wales and Miss Vaughan, by Richard Cosway; of Hon. Francis Cortney, by Andrew Palmer; of Lord Robert Fitzgerald, by George Englehardt; and of Miss Vicars, by Samuel Shelley.

Although the intrinsic value of the miniatures is only between \$5,000 and \$10,000, the museum authorities are concerned over their loss because they are irreplaceable.

A night watchman is usually stationed near the showcase, but on the night on which the theft took place the man usually stationed there was ill and was not replaced. The police are working on the theory that the thief knew of this and, secreting himself when the museum closed at 6 P. M., worked undisturbed.

No marks were visible on the showcase, leading to the belief that it had been opened by the use of a skeleton key. The miniatures had been removed from the interior of the case by a jimmy or screw driver.

An alarm for the missing objects has been sent out to all dealers in works of art, but the craft shown by the thieves in stealing the articles leads the police to fear that no attempt to dispose of them in their present form will be made.

—New York Times.  
(July 26)

#### I

### **MUSEUM SILENT ON THEFT**

#### **Officials Decline to Discuss Report of Recovery of Paintings**

*Officials of the Metropolitan Museum and the police declined yesterday to divulge any information about the recent theft of five valuable miniatures, the work of 17th century artists, which became known Monday. They would neither confirm nor deny a report that three or four of the miniatures had been recovered and that the thief was known.*

←  
*Latest  
development*

*Review of  
news in  
brief*

News that the objects of art, valued at between \$5,000 and \$10,000, were missing was kept secret for five days. When word leaked out, Robert W. de Forest, President of the museum, declined to discuss the matter. The police of the Arsenal station, the station nearest to the museum, said they knew nothing of the theft. The desk lieutenant at the East Sixty-seventh Street station likewise professed ignorance of it. Detective Lieutenant Dugan of the East Sixty-seventh Street station apparently was the only one informed of the theft. He refused to discuss it. He was no longer working on the case, it was said.

\* Headlines are shown with some articles partly to preserve the spirit of the newspaper in these page and partly to have at hand in proper relation to the story some material for later study. The head is prepared after the story is written. Headline writing should not be attempted by the student until he has made a study of the principles in Chapter XXVII.

Neither museum officials nor the police offered any reason for their secretiveness.

—New York Times.  
(July 27)

## II

### **6th Miniature Stolen**

#### **Museum Recovers Two Frames From Ivory Portraits**

Through recovery yesterday in pawnshops of two of the diamond inlaid wrought gold frames of the miniatures stolen mysteriously from the Metropolitan Museum of Art on the night of July 17, police learned that a sixth miniature had been stolen from there, possibly on the same date. At the time the theft was reported by the museum officials it was said that only five of the miniatures had been taken.

One of the miniature frames recovered yesterday was not among those

listed as stolen by the museum authorities, but a checkup revealed that identification of it as a museum piece was correct, and that it, too, had somehow been stolen. One of the frames was discovered at the pawnshop of William Simpson, 151 Bowery, and the other at the pawnshop of Solomon Cohen, 351 Third avenue. Both frames had been pawned for \$75 each. The portraits they formerly surrounded were missing from the frames.

Police Commissioner Warren explained yesterday that the mystery which had surrounded circumstances in connection with the theft resulted from the request of museum officials that the police give out nothing definite until employees at the museum had been questioned closely by those in authority. He said the police would take charge of the investigation as soon as the museum officials had ended their investigation.

—New York Sun.  
(July 28)

## A SECOND FOLLOW-UP SERIES

*The news below was followed ten years later by stories reprinted on the next page. As long as "Seeing Eye" dogs make news, Buddy, the first, will have a place in the account.*

PARIS, Dec. 13.—Three German shepherd dogs, the first contingent of a great army of dogs which will eventually go to the United States as leaders for the blind, will sail aboard the Leviathan from Cherbourg tomorrow. Mrs. Dorothy Harrison Eustis, formerly of Philadelphia, and now of "Fortunate Fields," Mont Pelerin, is taking them to America.

The movement which Mrs. Eustis calls "The Seeing Eye" will be launched at Nashville, Tenn., under the auspices of Morris Frank, a wealthy southerner who has been blind for the past three years. Through a magazine article Mr. Frank learned of the use of German shepherd dogs as guides for the blind. After communicating with Mrs. Eustis, he came over to be trained with a dog. After six weeks' instruction at Lausanne he returned home with one.

In a letter asking Mrs. Eustis to

visit Nashville, where 150 blind soldiers are waiting for dogs and instruction, Mr. Frank said:

"My dog has changed me from a blind and helpless human into one who can see again. I know what the dog means to me, and no matter what obstacle may arise it will not prevent me from seeing that the blind of America should be given this opportunity to enjoy this freedom of motion."

One blind man now taking instruction at the Lausanne school is Commandatore Nicolodi, who is the head of Italy's war blind, and who will launch the plan in Italy at the request of Premier Mussolini.

Mrs. Eustis will return to Europe in March at the invitation of Premier Mussolini to give a course of instruction with dogs for the Italian police. (Copyright, 1928, New York Times Co.)

## ***First 'Seeing Eye' Dog Is Flown Home to Die; Suffers Ills of Age After 10 Years' Service***

Buddy, the original "Seeing Eye" dog, came home yesterday to die after ten years of faithful work. She flew from Chicago to Newark in a regular United Air Lines passenger plane. Although it was her first airplane trip, she passed most of the four hours sleeping soundly at the feet of her master, Morris S. Frank, vice president of the "Seeing Eye" training school at Morristown, N. J.

Buddy is 11½ years old and is suffering from several ailments associated with old age. She has only a few weeks to live, and Mr. Frank wanted her to round out her useful and much-traveled life with the experience of a plane trip. Now she enjoys the distinction of hav-

ing served as "Seeing Eye" for Mr. Frank on land, train, sea, subway and airplane.

The trip was made under a new ruling whereby United Air Lines now grants to all "Seeing Eye" dogs the privilege of riding with their masters in the cabins of any of their regularly scheduled planes.

Mr. Frank brought Buddy from Switzerland ten years ago and trained her to guide him. Buddy responded so intelligently and faithfully that the school he founded has turned out 300 other "Seeing Eye" dogs. Another 100 will be turned over to blind masters this year.

—New York Times.

## **FIRST DOG TRAINED AS 'SEEING EYE' DIES**

**Buddy, Who Served Master for 10 Years, Succumbs a Week After Flight Home**

Buddy, first of the 350 "Seeing Eye" dogs trained to lead the blind, died at noon yesterday at the training school of the Seeing Eye organization at Morristown, N. J.

With her at her death was Morris Frank, for whom she served as "seeing eye" for the last ten years on travels which led the pair over 150,000 miles in the United States. She was 11½ years old and death was attributed to complications arising from her age. She was buried late yesterday without ceremony under a pine tree near the entrance to the school.

Buddy was brought "home" May 16 by airplane from Chicago after Mr. Frank had realized she had not much longer to live. It was her first trip by air, completing a cycle of transportation on land, train, sea and subway.

Born in a little village in Switzer-

land Oct. 15, 1926, Buddy, a German shepherd, was brought to this country in 1928 to be Mr. Frank's companion. A year later the Seeing Eye was formed and Buddy and her master, who is vice president of the organization, went "on the road" to spread the news of what was being accomplished in Morristown to liberate the sightless.

Buddy had appeared on hundreds of lecture platforms and barked her response to applause; she had been received by Presidents Coolidge and Hoover and other notables, and she had been led into the homes of the poor among the blind and had given them hope while they patted her and fingered her harness.

—New York Times.

## **Buddy II Fills the Place Of Frank's 'Seeing Eye'**

**New Guide Will Enable Blind Master to Resume Lectures**

*Special to the Herald Tribune*

MORRISTOWN, N. J., July 14.—Buddy II, a two-year-old German shepherd dog, has taken over the responsibilities that for ten years were carried by Buddy I, the first of the

Seeing Eye dogs used in this country as guides and companions to blind persons.

Buddy I, which was brought here from Switzerland, died May 23. Her death left Morris S. Frank, vice-president and founder of the Seeing Eye training school for such dogs, inconsolable and without a guide. Shortly afterwards, however, Buddy II was selected from the dogs at the school, after having gone through the regular three months of training.

Buddy II was obtained from a Washington breeder. Mr. Frank described it as a tan dog, with a black saddle and a patch of black across its head. It weighs seventy-three pounds, nearly fifteen pounds more than Buddy I. Already it has taken to its duties, and has guided Mr. Frank, who is blind, through Wilmington, Del., and up and down Fifth Avenue, New York. Within a few weeks Mr. Frank and the dog will resume the lecture program which was interrupted in Chicago by the death of Buddy I. The lectures deal with the service which the dogs provide for blind persons.

—New York *Herald Tribune*.

## ANOTHER SERIES

BALDONNEL AIRPORT, Dublin, July 18.—Douglas Corrigan eased a \$900 airplane onto Baldonnel airport today after flying 3,150 unauthorized miles alone across the Atlantic from New York.

He climbed from the cockpit of his nine-year-old plane into a circle of open-mouthed Irishmen and announced calmly: "I'm Douglas Corrigan. Just got in from New York. It took me twenty-eight hours thirteen minutes. Where am I? I intended to fly to California."

He didn't have a passport, landing papers or maps. He didn't have a radio or any fancy instruments. But he had \$15, an incorrigible grin and his story of a flight in the wrong direction.

It was the most sensational "wrong way run" since the dash of Roy Riegels, University of California football player, sixty yards in the wrong direction in the January 1, 1929, Rose Bowl game with Georgia Tech.

Airport officials took a look at the American's single-engined plane and

shuddered. Hundreds of persons flocked to the airport to see the flyer and his craft.

Corrigan glibly explained how he had made a bee line out over the Atlantic when his destination was California with the words: "My compass went wrong."

He landed his monoplane near a new-type, twin-engined plane of the Irish Sea Airways, which just was about to hop to London. Passengers clambered out to look. They whistled, and one remarked: "It's a curious looking affair."

### Called "Crazy Flyer"

The report spread quickly in Dublin that there was "a crazy flyer" in town, and it reached newspaper headlines just like that.

Corrigan sat munching sandwiches as airport officials pressed him to produce his landing papers.

"Really, now, I thought I was heading for California," he beamed. "It was not until I saw your mountains here that I realized it was not California."

The United States Minister, John Cudahy, sent his car to the airport. It picked up the flyer and delivered him to the Legation. It is expected he will be the guest of the Minister for several days. Technically Corrigan is under detention because of his lack of papers, but that did not seem to bother him.

The flyer told Cudahy this story:

"The pivot of my compass stuck and didn't come loose until near the end of my flight. I came east instead of heading for California. I didn't have any way of checking my compass for eighteen hours.

"I flew between 5,000 and 6,000 feet and only in spots did I get a glimpse of the ocean. I came into rain and dropped 1,500 feet. But still I didn't see anything to indicate my course. When I got out of the rain I rose to 5,000 feet.

### Realizes It Is Ireland

"The first thing I saw near land were some fishing smacks, but even then I thought I was off the Pacific Coast. It was only when I came over land that I realized I was not over California.

"I could see that the houses and the lay-out of the country were different. I crossed from one coast to the other and then went down the eastern coast until I hit Dublin. I then headed out for Baldonnel, and here I am. I have no plans for returning to America. But I don't believe I will fly back.

"I had intended to fly across the Atlantic to Ireland and had studied maps—but this time I was heading back to Los Angeles. Honestly."

At these words there was a sparkle in the airman's eyes. There was another in Cudahy's.

"Come on and have a bath and dinner," the Minister said. "I have a bed for you at home."

Mechanics tucked the airplane away in a hangar.

—Associated Press.

DUBLIN, July 20 (AP).—This hero business is rapidly turning sour to the taste of Douglas G. Corrigan, and he doesn't want anybody to give him an airplane.

In the midst of a busy day in which he had a good many new ideas, received congratulations from important people, and looked over cables offering marriage, film contracts and what not, the young Californian who flew from New York to Dublin (by mistake) declared: "I certainly hope they have stopped being Corrigan-mad when I get back to America."

Informed of a report that the Advertising Club of Newark, N. J., was opening a campaign to collect \$25,000 to present a new plane to him, Corrigan said: "I hope they don't do any such thing. I don't deserve it at all. I appreciate the spirit in which they are planning it, but this contribution business isn't right in view of the circumstances of my trip."

The aviator who flew the Atlantic in a \$900 plane and contended that all the time he really meant to go to California, but his compass was set wrong, planned to sail for home by the middle of next week. During the day he bought new clothes—two suits and a spectator sports outfit. The shopping trip was sandwiched in between the hours when he received congratulations or studied over his new ideas.

Congratulations came from Ireland's new President, Douglas Hyde ("Gosh!

Am I going places!" was Corrigan's comment afterward); Howard Hughes, round-the-world flyer (Corrigan said he thought "that was mighty nice of him"), and other admirers who have sent the young aviator an average of twenty pieces of mail every hour since he landed here Monday.

Corrigan's new ideas included:

"I should like to fly around the Eiffel Tower. Then I would have something to talk about."

"But I suppose I could fly, though, if I were ordered to take it (the plane) over to show the King, or something like that." (The United States has suspended his experimental license.)

"I am not interested in money. I can get sufficient fun and satisfaction from life without it." (This came while he was deciding not to accept any contracts until he returned to America, even though "maybe" a film contract might interest him.)

Later, after the shopping trip:

"I am back in ordinary clothes again. I have packed up my flying kit, probably for some time. I don't expect to fly for quite a while when I get back home."

Although Corrigan's plane was released by the Irish government, it remained locked up in the Baldonnel hangar to preserve it from souvenir hunters.

WASHINGTON, July 20 (AP).—The Maritime Commission plans to bring Douglas Corrigan and his plane home on one of its ships, all free, J. Monroe Johnson, Acting Secretary of Commerce, disclosed today. He said the steamship *Lehigh*, operated by the commission, would dock at Dublin and pick up the adventurous youth. The *Lehigh* is big enough to transport Corrigan's plane without its being dismantled.

Mr. Johnson, who has final say on what Corrigan's punishment will be for flying the Atlantic without a permit, declined to talk to reporters about penalties.

"The boy has made a hero of himself and we are tickled he got across," he said. "We are not going to be guilty of chilling the exploit by talking about punishment."

He said that nothing would be done

until Corrigan's return on July 29, and added that he would confer with members of the new Civil Aeronautics Authority before acting.

—Associated Press.

LONDON, July 25 (AP).—Douglas G. Corrigan, who a week ago today flew across the Atlantic without permit or passport, was the guest of United States Ambassador Joseph P. Kennedy today. The thirty-one-year-old flyer came to England from Ireland by commercial plane.

Corrigan was met by Eddie Moore, secretary to the Ambassador, and escorted to the envoy's Prince's Gate home, where he had luncheon with the Kennedy family. Later, Moore and Corrigan did a little sightseeing, visiting the House of Parliament and Westminster Abbey. Returning to the Kennedy home, Corrigan had dinner with the Ambassador tonight.

"Tomorrow, I am visiting as many aircraft factories as I have an opportunity to see," Corrigan said. "I shall return to Dublin Wednesday or Thursday, travel to Cork Friday and then sail for New York on the Manhattan."

—Associated Press.

LONDON, July 26 (AP).—Douglas G. Corrigan said today at the United States Embassy that out of all the offers he has received for jobs and money-making schemes, not one was for the thing he wants most—a job with an air company.

"I suppose," said the 31-year-old American who flew from New York to Dublin last week, "they all feel a little queer about taking on a man who flies east when he is headed west."

Corrigan told of offers from night clubs, circuses and the stage. "When I get back," he said, "I am going to take the best job offered—movies, vaudeville, newspapers, anything." But it is an air job he really wants.

He said he still frowns on the idea of accepting an airplane from any group raising the money by public subscription, and added his old craft in which he crossed the Atlantic would take care of his flying needs for the immediate future.

Any idea for more long-distance

flights will not interest him, he said. "I might not be lucky enough to find land under me when my gas is used up," he observed.

And he does not want a manager for a commercial flight to capitalize on his new fame.

"I've been a lone worker so far, and I think I can go through that way," he explained.

Corrigan said he would like to go to Paris while he is in Europe, but added he would wait until "next time" because he thought he had gone as far as he ought to try to go without a passport.

Today Corrigan was entertained at luncheon at the London Airplane Club at Hatfield, inspected the de Havilland Airplane factory and visited the Percival plant at Luton.

Tomorrow he will go to the Kensington Museum to see the original plane with which the Wright brothers first flew at Kitty Hawk, N. C. In the afternoon he will return to Dublin on a regular Irish Air Lines plane.

—Associated Press

Special Cable to THE NEW YORK TIMES.

DUBLIN, Ireland, July 29.—Douglas G. Corrigan, Atlantic "by mistake" airman, left here by mail train this evening for Cobh [Queenstown] on the first stage of his journey back to the United States. He will board the liner Manhattan early tomorrow morning and is due in New York next Friday.

John Cudahy, United States Minister; Alfie Byrne, the Lord Mayor, and many other city officials were on the platform of Kingsbridge Station to see him leave. The flier, who was delighted with his stay in Ireland, is taking back many souvenirs of his trip.

Corrigan figures the whole month of August will be spent fulfilling engagements, as he has accepted invitations to visit many cities.

"I believe New York is to give me a welcome and some clubs there wish to have me to dinner," he told this writer. "After New York I plan to go to Boston, then to Washington. From there I hope to go to Texas to visit San Antonio and Galveston, where I was born, and then on to Los Angeles and San Francisco.



"From the Pacific Coast I plan to go to St. Louis, Chicago and Milwaukee and finish up at Cleveland for the National Air Races on Sept. 1."

Corrigan expects his plane to reach New York two days after he lands.

"After I get my ship off and if the government will give me a license I will fly her on my tour through the States," he said, with a broad grin.

With the National Air Races out of the way, Corrigan declared he would like to turn to the more serious side of life again. Asked what that might be he replied:

"Flying. Some movie people offered me contracts, but I don't figure a guy

like me would make much of a show as a movie star. I just wouldn't fit in. My bent is for the air, not the screen. One big Midwest plane factory has offered me a job which looks good. Before Fall is over I am sure I will be back working on planes."

"How would you like to hit Ireland again?" he was asked.

"I should love it. Perhaps I will slip in another time and not by mistake either," he added with a smile. "Anyhow, Mr. de Valera [the Prime Minister] told me I should leave by an Irish port and I am taking him up on it."

—New York Times

## INTRODUCING A NEW FEATURE

Bitter conflict between Chinese and Japanese forces in the Nankow Pass, in the mountains northwest of Peiping, brought modern methods of warfare against man's most colossal fortification—the Great Wall of China.

"Nankow Pass is a 15-mile gorge spanned by the Great Wall, a dramatic spectacle for 2,000 years," says a bulletin from the Washington, D. C., headquarters of the National Geographic Society. "More important today at the pass than the mighty ribbon of stone, however, is the Peiping-Suiyuan Railway, which winds through the break in the wall to link China proper with the unsurveyed wealth of the Mongolian northwest.

### Railroad and Caravan Routes

"The railroad is the first one built by and for the Chinese themselves. Begun in 1905, it reached the frontier city of Kalgan four years later, pushed on to Suiyuan and finally to Paotowchen on the border of China's western deserts. From these cities caravan routes radiate fanwise through an area exceeding that of China proper, capable of funneling the products of Mongolian steppes and Tibetan valley fastnesses through the Nankow Pass into Peiping. Cargoes of wool, bales of hides, bags of grain and quantities of live stock on the hoof are transformed almost magically from superfluous natural resources into a nomadic chieftain's fortune by the trip down through Nankow Pass.

"Rail transportation has not entirely superseded four-footed transportation,

←  
*The Nankow Pass, a new feature of Sino-Japanese War.*

for strings of two-humped camels still pick their way through the pass over an ancient tortuous trail which the railway shortens with tunnels. Some of the most powerful locomotives in use in Asia are required for the steep grades in the Nankow Pass.

"Of the two passes northward from the flat plain which Peiping dominates, one leads into Japanese-controlled Manchutikuo. Nankow is the one remaining key to the northwest, where lie nearly unscratched the richest resources of iron and coal to be found in China.

### Pass Is China's Thermopylae

"The pass is a defile through rugged, eroded, almost treeless mountains. At the village of Chuyung-Kwan the bordering cliffs are so close together that the route is spanned by a single-arched stone bridge connecting fortresses on either side. This bridge is called the 'Tower That Crosses the Street,' and has been a landmark for seven centuries. Bearing inscriptions in six languages, it commemorates the ancient importance of the Nankow Pass as a highway of civilization as well as commerce. Within the past century, however, the more potent cultural influences have been reaching China by sea instead of by overland routes.

"Six miles beyond the pass the mountain walls draw together to form the Harp-playing Defile, named for the music of a mountain torrent now dried up."

—National Geographic Society.

## **Man Who Drifted 9 Days Hopes for Miss Earhart**

### **Survivor of Rodgers Mishap Predicts Her Rescue**

JASONVILLE, Ind., July 7 (AP).—A former naval radio operator who drifted for nine days in a wrecked airplane in the Pacific Ocean before being picked up by a submarine expressed belief today that Amelia Earhart and Fred Noonan had a greater chance for rescue than he had.

"They have much more reason to hope than we did," said Otis G. Stantz, thirty-eight years old, one of the five men aboard the naval plane PN-1 when it was forced down September 1, 1925, just 100 miles short of Hawaii, their goal on a flight from San Francisco. Stantz was the radio operator. Commander John S. Rodgers was in charge.

"We had only one canteen of water and one can of corned beef," Stantz related. "We couldn't use our radio after landing. All we could do was drift and hope for rescue. We couldn't eat the corned beef because it would create thirst. Finally we solved the water problem by improvising a still, with fabric of the plane as fuel."

Stantz, after advancement to the grade of chief warrant officer, retired from the Navy in 1934.

—New York Herald Tribune.

← — — — →  
*These stories  
after a long  
series play  
up new  
elements.*

## **Phoenix Isles Lie Low; Subject to Heavy Surf**

### **Cocoanuts Supply Food, Drink; Fish Easily Caught There**

HONOLULU, July 7 (UP).—Many of the Phoenix Islands, toward which the search for Amelia Earhart is turning, rise only twenty to thirty feet above the ocean level and are subject to heavy surf.

Sharks and other predatory fish abound in the water, and the tropical heat is intense. The islands, just below the Equator, are scattered over an area about 200 miles east and west and seventy-five miles north and south.

If the flyers succeeded in bringing their plane down on or close to one of these islands without serious injury to themselves, it was believed they would have a good chance to survive, despite hardships. Many of the islands are covered with vegetation. The flyers could drink cocoanut milk, although it would have a somewhat salty taste because the trees grow so close to the ocean. Fish can be caught with little difficulty.

Apparatus to condense the moisture in the flyers' breath to provide emergency drinking water also was part of their equipment. There was no way of knowing whether this might have been lost or damaged.

—New York Herald Tribune.

## EXERCISES

1. What part of the lead in the follow-up story headed "Museum Silent on Theft," page 28, gives the summary of the original account of the theft? What in the first three lines of the follow appeals to the curiosity of those who read the first account? What added information does the New York *Sun* follow-up story emphasize?

2. Buy a local paper to be agreed upon by all and mark all the articles that you think should be followed up. Examine tomorrow's paper for follows. Which of these follows are of sufficient interest to be followed indefinitely?

3. Cite past instances of news stories that have been followed up

daily for a long period of time. What stories of last season are still being followed up?

4. Mark all the stories in your own school paper that should be followed up. Write the follow-up story for one of these.

5. Announce a contest entered by three students from your school, such as the examination for the Pulitzer prize scholarship. Write a follow-up story playing up the winners.

6. Write up the announcement of a national contest of some sort sponsored by a metropolitan paper. Present conditions of the contest, prizes, etc.

a. Follow up the first story. Play up the winner of the school finals.

b. Follow up "a." Play up the winner of the inter-school match.

c. Follow up "b." Play up the winner in the state.

d. Follow up "c." Play up the national winner.

7. Work has been begun on the installation of a pipe organ in your school.

a. Write a story about working operations.

b. Follow "a" by announcing the completion of the instrument.

c. Follow "b" by the story of the formal opening of the organ. Look up the history of organs and incorporate it beneath the latest developments.

8. Suggest news out of your own community that should be followed up; then write the first follow-up story for it.

9. Name a dozen persons living today whose achievements have made them follow-up material of unusual interest.

## Chapter V

### PLAYING UP AN ELEMENT

**T**O *play* up an element in a news story is to make that element, rather than other elements, significant. The significant goes into the first line of the news lead. It influences the tone and the effect of a feature story. The element played up need not be the main event; it may be some fact, or condition, or contingency accompanying the main event or contained in it. Interests of the subscribers to the paper must largely determine what should be played up in an article. The following incident illustrates this point.

A simultaneous chess tournament was held in the school library. A student—let us call him Hunt—had challenged ten expert players, including faculty members. He lost the tournament. Now, student interest in the tournament centered largely about Hunt's daring in challenging the faculty. Moreover, it was the first chess tournament ever held at the school. Of course a reporter covered the event. In his account he stressed Hunt's loss. When the editor read the story he said, "Oh, don't do that; play up Hunt's fine struggle in our first chess tournament." Acting upon that advice, the reporter reconstructed his story. Other elements might have been played up. The story might have centered about certain faculty chess players who yielded none of their prestige to their student. The reason that Hunt got so bad a beating might have been played up.

In almost every story, one element or another may be played up. In reporting an unusually dull football game that has resulted in loss to the home team, for example, the journalist might play up the good-natured crowds in the stands with their chrysanthemums and violets and banners and ready cheers for clever plays. On the other hand, he might report the game play by play, thus featuring the game only.

The device of playing up an element, besides challenging the interest of the reader, secures unity in the account and prevents dead-level monotony in narrative. The element played up is like the peak of a mountain in the distance. It is the peak that identifies the mountain from all the other mountains that go to make up the range. The playing-up device is well adapted to reports of dinners, parades, exhibitions, awards. One feature stands out; the others revolve about it. The honored guest is

made the center of interest; a painting that pleased the reporter is emphasized, the others falling into the background; the winner of the first prize dominates the report of five winners in a contest; the determination of a prize winner who failed six times strikes the note of an interesting feature story. In any case, the monotony of cataloguing is avoided by playing up that phase of the news that is most likely to catch the reader's interest.

The playing-up device is of further value.

News of interest to the general public may find a place in the high school paper if the element of peculiar interest to student readers is played up. In other words, to justify the appearance of *outside news* in a high school paper a point of contact must be made between that news and the special interests of the student body.

At all times what is significant, not what is sensational, should be played up. Emphasis on the sensational element is the favorite device of yellow journalism.

#### SUMMARY:

The playing-up device is valuable in

1. Reporting exhibitions, dinners, awards, and the like.
2. Adapting news to the immediate interests of the student body.
3. Bringing world-wide news into the high school paper.

### **Play Up What Is Most Interesting To Your Readers**

## HOW ELEMENTS ARE PLAYED UP

By the Associated Press.

LOS ANGELES, June 4.—Honorary degrees were conferred upon Walt Disney, creator of Mickey Mouse, and on several other persons today at the University of Southern California's commencement exercises for 1600 graduates in Los Angeles coliseum.

President Rufus B. von Kleinsmid awarded to Disney the degree of Doctor of Science "in recognition of distinguished achievements in cinematography."

—Associated Press.

A signed autograph manuscript of "Trees," by Joyce Kilmer, brought \$620 from J. P. Fritz yesterday at the American Art Association-Anderson Galleries, 30 East Fifty-seventh Street. The poem was offered at the final session of a two-day sale of first editions, other books and manuscripts, including the property of Mrs. Samuel Insull and of the late Mrs. Samuel Insull jr., of Chicago.

The Kilmer manuscript, written in a close, firm hand, is composed of six couplets, a total of eighty-three words, as originally published in "Poetry: A Magazine of Verse," at Chicago, in August, 1913. The poem closes with the lines: "Poems are made by fools like me, But only God can make a tree!"

Other sales offerings were a first edition of Jane Porter's "Thaddeus of Warsaw," sold to Charles Scribner's Sons for \$540, and a Bruce Rogers publication of "The Centaur," by Maurice de Guerin, for which Lawrence Gomme paid \$420 at the sale. The total realized was \$21,105.

—New York Herald Tribune.

Four hundred keys and locks, the most complete collection in the world, according to experts, was sold yesterday to the Yale & Towne Manufacturing Company, key and lock makers, for about \$50,000. The collection, which includes a wooden lock used by Darius III of Persia in 336 B. C., and keys taken from the ashes of Pompeii,

←  
*One of many*

←  
*One of many*

→  
*Out of a whole war*

←  
*Emphasis on one prevents cataloguing*

was brought back from Austria on June 5 by Charles Courtney, master locksmith, of 530 West 125th Street, who engineered the sale.

The collection was obtained from the heirs of the late Andreas Dillinger, who gathered the Pompeii relics for the Rothschild family and other items for Emperor Franz Josef. They apparently reverted to Dillinger later.

The early Persian lock, which is studded with ivory and pearl and has a key which looks somewhat like a back-scratcher, is a pin-tumbler lock, as are the Egyptian and Roman ones. Under the pin-tumbler principle, the key, when inserted, forces up between two and twelve pins which otherwise hold the bolt in place. The principle gave way around 800 A. D. to the warded tumbler and later the lever-tumbler lock. It was not reapplied until 1860 by Linus Yale, Mr. Towne's partner.

—New York Herald Tribune.

WITH THE JAPANESE ARMY IN CENTRAL CHINA, May 23.—

The Japanese soldier swallows "energy tablets" when unduly weakened by prolonged fighting, lack of sleep or enervating heat. If necessary, he inhales oxygen provided in small tubes and released into a rubber-silk bag.

This scientific attention to human energy is one of the ultra-modern touches disclosed in a first-hand inspection of the organization and methods of a Japanese army in the field. This correspondent's inspection was the first permitted a foreigner since the start of the Chinese-Japanese hostilities last July 7.

It gave an insight into a modern war as practised by a modern army. The writer saw mobile X-ray equipment driven up directly behind the front lines as an aid to field surgery.

A soldier suffering from an abdominal wound was lifted onto a table, and a gasoline engine was speeded up to provide current for the equipment. In a few minutes the surgeons had completed their examination and, with ac-

tual fighting progressing only a few miles away and warplanes droning, the patient was carried to a mobile field operating unit.

The organization of a scientific army was disclosed in other ways, thus:

In the use of field wireless by land units for reporting detailed movements and by airplanes for hourly reports.

In the one-two-three precision with which engineers built a pontoon bridge.

In a large "horse hospital" where hundreds of artillery and cavalry horses were being treated and operated upon and where research work was progressing almost on the battlefield.

There were many evidences of improved transportation. Upward of 50,000 letters daily for men in the front lines are being handled at field headquarters. This writer drank beer bottled in Japan, ate fresh meat brought 400 miles from Shanghai the same day and used toothpicks made in Japan.

—New York Times.

Crown Prince Gustav Adolf and Crown Princess Louise of Sweden were the guests of honor at a concert by the Philharmonic-Symphony Orchestra last night in the Lewisohn Stadium of City College. Alexander Smallens directed, and Mischa Elman played two violin concertos.

The Crown Prince and Princess went directly to the Stadium from Pennsylvania Station, where they arrived at 8:20 p. m. after a daylight ride across Pennsylvania from Pittsburgh. The Crown Prince, who left a hospital bed just two weeks ago today, appeared a little tired from the long train ride, which had begun at 4 p. m. Monday in Minneapolis, but he said he had enjoyed the chance to see the Pittsburgh industrial area, the Alleghenies and the rich Lancaster farming area in Pennsylvania.

On the ride from Pittsburgh the Crown Prince and Princess were accompanied in their special car by Martin W. Clement, president of the Pennsylvania Railroad, and Mrs. Clement. Prince Bertil, third son of the Crown Prince, left the royal party in Pittsburgh to tour that city and will return to New York today.

←  
*Honored  
guests at  
concert*

### Delegation Greet Visitors

A Swedish-American delegation met the visitors at Pennsylvania Station and, in separate cars, accompanied their automobile under police escort to the Stadium. The party arrived in ample time for the concert, which began at 8:45 p. m., instead of at the usual starting hour of 8:30. At the Stadium the Crown Prince and Crown Princess, with Mr. and Mrs. Clement, joined the table of Mayor F. H. LaGuardia, a member of the honorary committee sponsoring the concert.

As the royal couple entered the stadium the audience of 7,500 rose to welcome them, and the Philharmonic played "Du Gamla, Du Fria" ("Thou Ancient, Thou Free"), the Swedish national anthem. Flags of Sweden and the United States flew from the orchestra's stand and from other parts of the stadium.

The program, after the Swedish anthem, was:

Overture to "Leonore," No. 3....Beethoven  
Violin Concerto in A major.....Mozart  
Mischa Elman  
Violin Concerto in D major...Tschaikovsky  
Mischa Elman  
Midsommarvaka (Midsummer Vigil)  
Hugo Alfvén  
The Star Spangled Banner

Other members of the sponsoring committee for the concert, besides the Mayor, included Governor and Mrs. Herbert H. Lehman, Mrs. LaGuardia; Wollmar F. Bostrom, Swedish Minister to the United States, and Mrs. Bostrom; Martin Kastengren, Swedish Consul-General in New York, and Mrs. Kastengren; G. Hilmer Lundbeck, president of the Swedish Chamber of Commerce and managing director of the Swedish-American line, and Mrs. Lundbeck.

A police detail of two sergeants and twenty patrolmen under Captain John J. Breunig met the Crown Prince and Crown Princess at Pennsylvania Station and kept intruders away. Two motorcycle policemen escorted them to the Stadium.

After the concert the Crown Prince and Crown Princess were to go to Hí-Esmaro, the yacht of Mr. Manville, for the night. The yacht was moored off City Island, the Bronx. With Prince Bertil, they plan to sail for Sweden Friday night, ending the twenty-six-day visit to the United States which began June 27 in Wil-

mington, Del, with the opening of the celebration marking the tercentenary of Swedish colonization in this country.

—New York *Herald Tribune*.

SANTA MONICA, June 1—Valiantly pointing her bow toward Point Barrow, on Alaska's stormy northern coast, a voyage of approximately 5000 miles, the thirty-eight-foot Diesel motored yacht Pandora left Santa Monica Harbor today.

She is charged with the mission of erecting and dedicating a monument to Will Rogers and Wiley Post on the anniversary of their fatal crash. Family members and friends of the adventurous crew bade them farewell on the Santa Monica pier.

### TULSA MAN AT HEAD

Headed by Dr. Homer Flint Kellems of Tulsa, Okla., the expedition was planned by citizens of Claremore, Okla., Rogers's home town. Wilmar Sims, personal representative of the Governor of Texas, Post's native State, will go aboard at San Francisco or Seattle. Roy Curtis, co-director of the trip, hails from Hillsboro, Tex. Crew members are Elgen Thrapp, radio operator, Clarence Lee, engineer, and Ed Martin, Negro cook.

Will Rogers, Jr., son of the humorist, joined Mayor Edmond S. Gillette of Santa Monica in wishing the voyagers good luck.

### PRAYER FOR SAFETY

Dr. Howard McConnell prayed for the ship's safe return.

At San Francisco the craft will be prepared for rough weather on the remainder of the voyage.

—Los Angeles *Times*.

WASHINGTON, Dec. 7.—Was it chance that left two white silk ribbon markers at passages particularly appropriate to the stress of the Civil War in the Bible upon which Abraham Lincoln took the oath of office, or did the hand of the Great Emancipator himself place them there?

The book is now in the permanent keeping of the Library of Congress. It was placed there last spring by Mrs. Robert Todd Lincoln, together with the old family Bible of Abraham Lin-

←—  
*Significant*

coln and the gold medal presented to Mrs. Lincoln by the citizens of France after President Lincoln's death. It is a small book with red plush covers and gilt-edged leaves.

The two markers were left at the thirty-first chapter of Deuteronomy and the fourth chapter of Hosea. Both chapters contain verses particularly appropriate to the dark days through which Lincoln passed soon after taking the oath of office.

The sixth verse of the first-named chapter reads: "Be strong and of good courage, fear not nor be afraid of them, for the Lord, thy God, he it is that doth go with thee, he will not fail thee nor forsake thee."

The first three verses of the fourth chapter of Hosea, where the other marker rests, are as follows:

"Here ye the word of the Lord, ye children of Israel, for the Lord hath a controversy with the inhabitants of the land because there is no truth nor mercy nor knowledge of God in the land. By swearing and lying and killing and stealing and committing adultery they break out and blood toucheth blood. Therefore shall the land mourn and every one that dwelleth therein shall languish with the beasts of the field and with the fowls of heaven, yea, the fishes of the sea also shall be taken away."

—St. Louis *Post-Dispatch*.

→  
*Corrigan's  
flight centers  
attention  
on his plane*

The "old-fashioned" plane that Douglas P. Corrigan used to fly the Atlantic from Floyd Bennett Field was a Curtiss Robin, high-wing monoplane, originally delivered to the Curtiss Wright Flying Service at Garden City, L. I., on Aug. 17, 1929. It changed hands several times and was purchased in California by Corrigan in April, 1936.

A four-place, externally braced cabin plane, fabric covered, it has a span of 41 feet, a length of 26 feet 6 inches and a wing area of 224 square feet. How much it was overloaded when Corrigan pulled it from the long runway at Floyd Bennett at dawn on Sunday may be realized from the fact that its gross normal weight is 2,523 pounds, while its take-off weight, not counting Corrigan himself or the sheet metal tanks which he installed, was 3,595 pounds.



The maximum normal speed of the Robin is 118 miles an hour and the cruising speed between 90 and 100 miles an hour. Normal cruising range is only 338 miles. This, however, had been stretched by the young aviator sufficiently to bring him from Los Angeles to Roosevelt Field nonstop and from Floyd Bennett Field to Dublin by installing extra fuel capacity in the form of sheet metal tanks which he welded himself.

The tanks were so placed that the pilot had no forward vision when the plane was flying in a normal level altitude. He had to bank about 40 degrees and look out of the side windows in order to see ahead. Mr. Corrigan had provided some overhead vision by letting a small window about 6x6 inches into the wing above the pilot's seat.

The engine of the plane was a Wright Whirlwind five cylinder J-6, air-cooled radial, with 165 horsepower; smallest of this series. Its normal gasoline consumption was about nine gallons an hour, although this was, of course, greatly exceeded in the early stages of the transatlantic hop because of the great overload. The engine burns about three pints of oil an hour and for his flight to Dublin Corrigan took along sixteen gallons of oil.

#### Plane Lacked a Radio

Before the take-off, it was learned yesterday, he removed the covers of the rocker boxes that house the valve mechanism and stuffed them with handfuls of grease, a procedure contrasting sharply with the lubrication of the valves of Howard Hughes's round-the-world plane, which are automatically oiled by the engine itself.

The Corrigan plane, without radio of any kind, had only the barest complement of necessary instruments. On an old radio panel the pilot had fixed a small compass, an altimeter, an air-speed indicator and a turn-and-bank indicator. After his unheralded trip East he had patched the wings of his plane. He gave them only one coat of "dope" so, he said, as "not to make the plane too heavy."

Mr. Corrigan, who had been refused permission last year by the Bureau of Air Commerce to attempt an Atlantic flight, carried an experimental license

→  
*Speed  
played up  
among  
many  
reports of  
hurricane*

→  
*How the  
New York  
Times  
related a  
feature  
to general  
news*

on his plane which was issued in California for the cross-country flight from Los Angeles to New York. This was number NX-9243, serial 305.

Officials of Pan American Airways said yesterday that they had instructed their Dublin representatives to do all they could for the young flier and furnish him with some money and clothing both of which he apparently needed.

—New York Times.

Washington, Sept. 21 (AP)—Wednesday's hurricane traveled from Hatteras to New England, a distance of 600 miles, in twelve hours, moving faster than any other on the records, Charles L. Mitchell, Weather Bureau expert, said tonight

The storm, covering hundreds of thousands of square miles, moved northeastward at four times the speed of the normal hurricane. Mitchell contrasted it with the great Miami blow of 1926, believed to be a record-breaker because it moved at nineteen miles an hour.

Mitchell added that the gale barely missed New York city proper, veering off a little at the last minute and flicking the metropolis with its tail.

The storm was also extraordinary for its sustained intensity, the forecaster said.

—Associated Press.

Japanese beetles, Public Enemy No. 1 for gardeners, have invaded Times Square this Summer for the first time within the memory of those who inhabit the asphalt desert. The bronze-green pests that specialize in devouring greenery in country and suburban areas have found scant sustenance in the square, but have become a source of annoyance to persons who pass through it daily.

Entomologists, both professional and amateur, were at a loss yesterday to explain why the insects have appeared in such large numbers in Times Square. The most plausible theory was that they either flew from New Jersey, where the scourge has been particularly destructive this season, or were native bred, hatched in city parks, suburban districts and downtown penthouse gardens.

—New York Times.

**KEN MURRAY SAYS**

I was just thinking it is too bad our American youths lack Aryan culture and all the other advantages of a European background. Life in the U. S. A. is minus that certain zip.

What I mean is, over here our lads are just putting leather football helmets on their heads instead of practising with gas masks. They are training for double wingback formations instead of squads right and charging with bayonets. They are more interested in whether Hank Greenberg gets those 60 home runs than whether Herr Hitler grabs that slice of Czechoslovakia. And mention a tank to an

←  
*Metropolitan  
papers are  
filled with  
news of  
European  
war and  
war  
methods*

American youth and he thinks it is something to swim in.

Our kids are distinctly minus on Aryan culture and it's sad. Think of all the jolly good fun they're missing. No goosestepping parades, no rattling the sabre, no heiling der fuehrer, no setting up anti-aircraft defenses, no building concrete blocks for gun emplacements, no practice flights in airplane bombers.

Our lads are gypped out of all of that. For them, this autumn is just another football season, with the world series thrown in. It is just too bad. Those Aryan boys get all the breaks. No wonder they thank their fuehrer.

(Copyright, 1938)

—McNaught Syndicate, Inc.

**EXERCISES**

1. Note what is played up in each story in this chapter. Can you see a reason why the element is significant? In which articles is monotony prevented by the playing-up device? How is monotony prevented?

2. A newspaper must appeal to many classes of readers, from the university graduate to the shop girl who has not studied beyond the eighth grade. To what different classes of readers do the elements played up in this chapter appeal? Find articles that appeal to many different classes of readers.

3. Select three stories from the front page of a local paper and bring them to class pasted in your notebook. By marginal notes tell what element has been played up in each. What other element might have been played up?

4. Find examples of writing up a gathering in which, for the sake of unity, one figure or personality is played up. Find articles on art exhibits that play up one of many. Find a parade story that plays up an event.

5. Find an item in the daily paper that might be rewritten for your high school paper. What would you play up to justify its appearance in your paper? What would determine your judgment?

6. Every Tuesday and Thursday the English V class has a lesson in literature. It would be dull to write up the ordinary procedure of the class, but report the most outstanding feature of an interesting period. Play up what seems novel or live in the lesson.

7. In the course of a term's work in English, the students were encouraged to make scrapbooks or anthologies of verse which they had clipped from magazines and newspapers. By playing up Bill Green's anthology, which you thought the most interesting, tell the story of anthology-making in this class. Report work of another class by playing up any activity incidental to the course.

8. The seniors in your school have been celebrating senior week since last Monday. Describe their activities. Play up the colorful aspect of senior week. Before you write your lead, make a rough outline of your article showing the place of each activity. Hinge last year's senior week upon this story. Consult your morgue if you have one, or see last term's account of senior week.

NOTE.—If senior week is not observed in your school write an imaginary article on your first senior week; or write up any activity that is observed each term.

9. Go to the museum and write up an account of the paintings in any one gallery. Let this be your procedure: Select one outstanding painting that appeals to you because of the artist's treatment, or its subject matter, or its impressionism. Describe it as the "peak" of your article. Include four or five other paintings in your story, relating the qualities in them to those that you find in your central picture.

10. Look through a copy of *Alice in Wonderland* with original Tenniel illustrations, or Amy Lowell's *John Keats*, or Hugh Lofting's *Story of Dr. Doolittle*, or Leo Huberman's *We, the People* with Benton illustrations, or any book illustrated by Howard Pyle or Maxfield Parrish. Write an account of the illustrations. Play up what constitutes the charm of the illustrations to you. Be specific in your selections to uphold your theory.

11. Using the illustrations suggested above in Exercise 10, play up the illustrator's personality and background as seen through his illustrations. Be specific in your illustrations and examples. They must support your lead.

12. Look through *Land of the Free* by Archibald MacLeish. Here a book of photographs is illustrated by a poem. How well? Judge by playing up the theme or unifying thread.

13. Think of a way to relate news of international character to your school paper. Is there a way to use gas masks? The Dictator's salute? A speech by a person in power? Milady's coiffure?

## Chapter VI

### GRAMMATICAL WAYS TO BEGIN

**H**AVING decided on the most interesting part of the story to put into the lead *concretely*, the journalist should consider the grammatical form of his beginning. Variety of beginning is to be aimed at on a page. It would be monotonous for all leads to begin with a noun or all to begin with a phrase or with any other one form.

The element played up in the first line of the lead will, of course, largely determine the grammatical beginning. Here are ten ways to begin. The order is based on frequency of use in several issues of the *New York Times*.

- |                         |                        |
|-------------------------|------------------------|
| 1. Noun                 | 6. Cause clause        |
| 2. Prepositional phrase | 7. Concession clause   |
| 3. Participle           | 8. Conditional clause  |
| 4. Noun clause          | 9. Nominative absolute |
| 5. Infinitive           | 10. Time clause        |

These uses are illustrated by leads clipped from the *New York Times*, the *New York Herald Tribune*, the *New York Sun*, the *Kansas City Star*, the *Concord (N. H.) Monitor*, the *Portland Oregonian* and the *Los Angeles Times*.

### Briskly Begun Is Half Done

## ILLUSTRATIONS OF GRAMMATICAL WAYS TO BEGIN

1. NOUN.—Omit *The*, *An* or *A* unless there is no other way to begin. Never begin with figures.

Anticipation of a walkout of transit employes yesterday caused activity in shares of the traction companies on the Stock Exchange. Selling of these shares was confined principally to the last hour, and brought about a declining trend although the losses were fractional.

←  
*Not*  
*The*  
*anticipation*

Announcements of new models by leading motor car producers have started, and more than a score of others will follow in quick succession, according to Crams Automotive Reports.

←  
*Not*  
*The*  
*announcements*

ATHENS, July 20 (AP).—Frightened inhabitants were warned today that more shocks might be expected to follow a morning earthquake which scattered wreckage across much of Greece. Incomplete estimates were that twenty persons had been killed and 100 injured in today's shock, the strongest felt in this country in modern times.

←  
*Noun*  
*is preceded*  
*by its*  
*modifier*

Isamu Noguchi, 34-year-old American-born Japanese, was announced yesterday as the winner of the \$1,000 first prize in the national competition for the design of a large bronze panel for the main entrance of the new Associated Press Building in Rockefeller Center.

PEEKSKILL, N. Y., July 28.—Rumors of smallpox at Camp Smith were brought to an end today when it was definitely ascertained that two patients were suffering from nothing more than chickenpox.

BERKELEY, Calif., Oct. 9 (AP).—Harry Hopman, non-playing captain of the Australian Davis Cup team, eliminated J. Donald Budge of Oakland in a quarter-final round match of the Pacific Coast tennis tournament today, 6—2, 5—7, 6—1.

Six Atlantic liners left shortly after 12 o'clock last night with nearly 5,000 passengers for ports in Europe and Great Britain. This is the first time on record that such a number sailed from this port on a Sunday night or that six big steamships changed their sailings to give the passengers the reduction in first class fares, which became effective at midnight for east-bound travel.

TULSA, Okla., July 26 (AP).—Operators of the Seminole Oil Field reached an agreement today to a curtailment order in the field and agreed to consider a plan of prorating production, Ray Collins, umpire of the field, announced.

2. PREPOSITIONAL PHRASE.—To play up circumstances attending an action.

PARIS, JULY 26.—Amid exquisite settings and much enthusiasm the Winter fashion season was ushered in tonight at Lucien Lelong's with a varied collection of models that included clothes for every hour of the day.

With a genuine show of enthusiasm, the delegates to the first legal State convention of the American Labor party, in the Manhattan Opera House, last night renominated Governor Herbert H. Lehman and United States Senator Robert F. Wagner and nom-

inated Supreme Court Justice Charles Poletti for Lieutenant Governor.

In anticipation of the second public hearing before the Board of Estimate tomorrow on the engineering plan for the west side improvement, the Citizens Union has sent to the members of the board a communication supplementing the memorandum it presented at the first hearing. This communication is based on a further study of the plan by a special committee of the union and relates mainly to outstanding features of the proposed physical arrangement above Seventy-second Street.

From the sun deck of the Italian liner Rex as it moved in bright sunlight up the bay toward the Statue of Liberty yesterday, the vibrant voice of Beniamino Gigli, voluble Italian tenor, broke out jubilantly in the strains of "Where Do You Worka John, On the Delaware Lackawan," with an accompaniment of comic gestures.

PARIS, July 26.—After a headlong fall of nearly four miles through space,

a French aviator, Jean van Laere, is safe tonight and suffering merely from a rush of blood to his head caused by the dizzy drop.

LONDON, July 26.—Among a party of American pilgrims journeying to Lourdes which left London today was John Cox, 70 years old and partially paralyzed, who sells pencils in the streets of Pittsburgh. He said he had been saving every penny he could for years in order to make the pilgrimage.

Under a sweltering mid-afternoon sun at Fort Wadsworth, S. I., armies of the Sixteenth and Two Hundredth Regiments of the United States Infantry fought a sham battle for two hours yesterday, under the direction of Major Lindsay McD. Silvester of the Sixteenth Infantry, and with the aid of army airplanes and "whippet" machine-gun tanks. The battle was staged for the benefit of the 311th Reserve Infantry of New Jersey, now encamped at Fort Wadsworth for two weeks of instruction.

3. PARTICIPLE AND PARTICIPIAL PHRASE.—To play up action attending the main verb rather than the actor.

## Beware of Dangling Participles!

### PRESENT PARTICIPLE

Warning against "wildcat schemes" and "short cuts to Utopia," Welfare Commissioner William Hodson urged yesterday a national effort to eliminate relief for the able-bodied through "reconstruction" of the social and indus-

trial order in a manner to make jobs at living wages available to all.

Openly preparing for a strike call tonight, I. R. T. officials recruited 1,500 men yesterday, most of them from out of town, to replace employes who may leave their posts.

### PAST PARTICIPLE

Called to the Philippines to assist in organization of a Bureau of Mines for the Philippine government, Russell C. Fleming, mining engineer, and his wife of 550 South Norton avenue, Los Angeles, sailed for the islands yesterday.

Dressed in their native costume, fifty Indians representing a dozen tribes assembled yesterday afternoon at Inwood Hill Park, Dyckman Street overlooking the Hudson River, and performed the dances of their fathers as a celebration of Indian Day.

## PARTICIPIAL PHRASE

While demonstrating to his 3-year-old nephew how to feed peanuts to the animals in the Bronx Park Zoo yesterday afternoon, William Bastian, 43 years old, of 1627 Lurtig Avenue, the Bronx, was badly bitten and clawed by two Alaskan brown bears. He was taken to the Fordham Hospital, where it was reported that his right arm may have to be amputated.

WASHINGTON, March 4 (Friday) —Bringing to a close one of the most grueling filibusters on record, the Senate recessed at 12:10 o'clock this morning until 8:30 a. m.

BOSTON, Sept. 29 (AP).—Drubbing the Senators, 13 to 5, the Red

Sox mathematically clinched second place in the American League today.

Holding that a definite hazard is involved, endangering life and property, United States District Judge McCormick yesterday at a preliminary hearing ordered the removal of poles erected on private property near the Union Air Terminal in Burbank.

Having undergone the shock of being beaten in the daylight by the least impressive member of upper New York State's Triple Entente in their opening game a week ago, Manhattan's chastened football players will test their powers of resiliency tonight by playing Niagara, toughest of the upstate trio, under the Polo Grounds floodlights.

#### 4. NOUN CLAUSE beginning with *that*, *how*, *why*, *what*, *whether*

To play up a summary of a result, opinion, or statement, used as subject of the main verb.

That the low point in the usual Summer period of dull business in the steel industry has been reached is indicated by reports emanating from the producing centres. The news from the manufacturing points is more favorable at the present time, in fact, than it has been in many weeks.

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How the German military mind assessed its chances in the event of war was disclosed yesterday by Colonel William J. Donovan, who returned recently from a trip to Europe during which he watched a display of the Reich's land and air strength in the manoeuvres at Nuremberg and then saw them tested under fire in Spain.

PARIS, July 25—That diplomatic relations between France and Russia have undergone a painful strain during the last seventy-two hours was disclosed tonight.

NASHVILLE, Tenn., Dec. 30.—How the biologist is interfering with

the processes of nature and subjecting animals and plants to unaccustomed forces and chemical action, often with bizarre results, in the hope of discovering the secret of heredity, was disclosed in some striking addresses delivered today before the American Association for the Advancement of Science.

Why 1928 has been a record year in the book business with 11,000 titles on the publishers' lists is a question for speculation among publishers.

What amounts almost to a revolution in the sheet steel industry will result from the recent development of processes for the production of steel sheets by a continuous process and the consolidation of the two companies which perfected the new method, the American Rolling Mill Company and the Columbia Steel Company, leaders of the steel industry.

BRADFORD, July 21.—What is believed to be a 29-pound terrapin was captured on the shores of Todd pond here, Tuesday, by Cecil Wright and Loren Heath.

Whether Lehigh University will benefit by the death of Capt. Charles Francis King, seventy-year-old re-

cluse, who was found dead in his home, Nos. 47 and 49 Prospect Street, Brooklyn, June 9, of gas poisoning, depends upon two things: the construction by a court of the phrase, "a natural death," as used in a codicil executed by Mr. King, March 25, 1925, and the finding of a will executed later than May 8, 1924, which makes no mention of the university.

5. INFINITIVE.—To play up action as the subject of the main verb; to play up purpose. (*In order that* is not generally used in journalism.)

To cleanse the world of leprosy, one of the most dreaded of all the scourges that have afflicted humanity, is the aim of Governor General Leonard Wood of the Philippine Islands, who is taking the lead in a drive to raise a fund of \$2,000,000 in this country.

To avoid striking a ten-year-old boy directly in the path of Hook and Lad-

der Truck 52 speeding down Waldo Avenue in the Bronx last night in answer to an alarm of fire, Fireman Patrick Tray, the chauffeur, ran the truck up on the sidewalk. Unable to get the unwieldy apparatus back on the roadway because of the slippery pavement, he was forced to take the chance of driving it over an embankment where there is a fifty-foot drop to the yards of the Interborough.

6. CLAUSE OF CAUSE beginning with *because*, *since*, *as*. To play up cause or motive. (This must not be used too often.)

RAPID CITY, S. D., July 25.—Because the Sioux Tribe of Indians claim the Government robbed them of the valuable Black Hills, a new form of Indian warfare is likely to break out in this region. Unable to collect a billion dollars from the great white father, the Indians are threatening to lift the political scalp of Representative Williamson of the Third District in reprisal.

Because their dog would not permit them to drop into the slumber that precedes death by freezing, Glenn Holder, eleven, and George Holmes, thirteen, were alive to-day after most of two nights and a day in an automobile stalled in the hills northeast of here.

As so many members of society are leaving town today to pass the holiday in country places, the final entertain-

ments for December were concentrated last night with many dances, all of them for débutantes.

Since six-year-old Charles Force has determined to become an aviator and flying schools are not open to primary children, he has undertaken the construction of a flying field on the table in the kindergarten of P. S. 132.

Special Cable to THE NEW YORK TIMES.

RIO DE JANEIRO, Brazil, Oct. 1.—Since European war clouds are now dispelled, Brazil has ceased her stock-taking of resources and raw material that might have supplied warring nations and improved the foreign exchange outlook. Coffee exporters, hitherto fearing that in case of war shipments might be seized or destroyed, have ceased demanding cash for coffee purchases.



7. ADVERBIAL CLAUSE OF CONCESSION beginning with *although* *though*, *while* (in the sense of *although*). To play up an obstacle overcome (seldom used).

Though a further advance occurred in cotton yesterday, the market encountered an increased supply of contracts as May approached the 20-cent level, and after a 10-point improvement ended the day unchanged to an advance of 2 points. Considering the holiday character of outside business, a liberal amount of cotton changed hands under active year-end calling by spinners both here and abroad. . . .

Wireless to THE NEW YORK TIMES.

LONDON, Oct. 9.—Although still unsettled, the pound sterling is showing greater stability within its present narrower range of fluctuation. If there is any surprise that after its rebound from the war-panic level of \$4.60 to \$4.86 the pound has failed to hold that recovery entirely, it must be remembered that its pre-crisis weakness was produced by conditions entirely unconnected with the threat of a European war.

WASHINGTON, July 26 (AP).—While it first was thought that Lieutenant Carlton C. Champion, navy flier, might have set a new altitude mark in his recent sensational flight over the capital, officials of the Bureau of Standards said today it could be definitely stated that no official world record had been established.

Though the Amalgamated Association of Street and Electric Railway Employees, which is behind the threatened transit strike, has made no wage demands as yet and confined its efforts to gain recognition, James L. Quackenbush, counsel for the I. R. T., announced last night that wages paid by the Interborough compared favorably with that paid for similar work in any part of the country, except Boston, where there is a 10-cent fare.

8. CONDITIONAL CLAUSE beginning with *if*, *if . . . not*, *unless*, or equivalent expressions. To play up speculation or significant conditions

CAMBRIDGE, Mass., March 6.—If the Harvard oarsmen cut as much ice when they match sweeps with Yale on the Thames as they are cutting just now, the Crimson-oared shell should be under the flotilla whistles first next June.

If you want a new home in a hurry, a really great hurry, you can have it tomorrow. We mean literally tomorrow. For there is a house on the market which, delivered today, can be erected on a prepared foundation by four or five men in twenty-four hours' time.

From the Herald Tribune Bureau

WASHINGTON, Oct. 8.—If President Roosevelt desires to deal effectively with the increase in espionage activities in the United States he will instruct his departments to co-oper-

ate in a comprehensive Legislative program with the special House committee now investigating un-American activities, in the opinion of Chairman Martin Dies, Democrat, of Texas.

Unless further investigation by the Transit Commission should disclose that B. M. T. financiers are completely in control of the Interborough Rapid Transit Company, the commission may consider, in preparing its transit readjustment plan, a proposal to "freeze out" the B. M. T. in a unification arrangement and to bring about a unification of the city's new subway system with the Interborough's subway lines.

→  
But =  
if . . . not

ESSEN, July 25.—But for the fact that few men are employed Sunday,

the disaster which occurred last night in the Auguste Victoria mine, near Huelsen, owned by the German dye trust, would have resulted in a terrible loss of lives.

Should Red Friesell, the football official, be asked what player has made

the greatest impression on him, he would answer without hesitation, "Bill Daddio, the Pitt end" Friesell got in the Panther's path in the West Virginia game last week and was so badly banged up that only heroic measures will make him fit to work at the Yale Bowl this week end.

9. **NOMINATIVE ABSOLUTE.**—To play up attendant human interest description or to give antecedent circumstances. (High school students should recognize but *not use*.)

BUCHAREST, July 25—The funeral of the late King Ferdinand over, attention of Rumanian politicians turned again toward the new Parliament, which before the five-day truce, during the funeral, held its initial meeting to proclaim Mihai King.

Her starboard propeller fouled by a hawser, the Norwegian-American liner Bergenfjord was forced to anchor in Gravesend Bay this afternoon soon after she had put out from her pier at Thirtieth street, Brooklyn, for Oslo, Norway.

10. **ADVERBIAL CLAUSE OF TIME** beginning with *when, while, before, after*. To play up action attending the main event when the time of the action is more important than the main event. (High school students should recognize but *never use*.)

ROME (AP).—When people want to know what Premier Mussolini may do next they read Virginio Gayda, editor of *Il Giornale d'Italia*, generally regarded as the newspaper spokesman for *Il Duce*.

ASCH (As), Czechoslovakia, Sept. 27 (AP).—As the Asch "free territory" of Sudetenland dug in to await expiration Saturday of Chancellor Adolf Hitler's ultimatum to Prague, "Three more days—" was a phrase heard often today.

LONDON, March 30.—Before the mist on the Thames rises to-morrow morning at 9.45 A. M., the crack of a pistol will start the ninety-ninth Oxford-Cambridge boat race. And Britain's royal guests, the King and Queen of Afghanistan, will be among the spectators.

While automobile executives were strengthening dealer contacts at the recent New York and Chicago shows, and preparing generally for the brisk spring selling season which is portended by a continuance of sound basic business conditions, the factories were turning out 400,000 cars and trucks for an all-time January production record, according to this week's issue of "Automotive Industries." Of this total, Ford contributed 132,000 units.

WILMINGTON, Del., May 30.—After he had been mourned for dead and supposedly buried in Riverview Cemetery here with full rites of the Greek Orthodox Church, Evaggelos Kouloures, forty-two, suddenly turned up here at the home of his relatives very much alive.

## EXERCISES

Follow instructions given for each exercise below; then experiment for yourself. Using original elements, imitate each grammatical beginning.

NOTE.—Exercises apply all but the last two beginnings listed in the models above.

1. Combine the necessary elements below into a lead beginning with a noun. Play up the college.

If a student wants tuition for a four-year college course he may get it. A \$1200 scholarship is offered by Cornell. It is given to twenty-three high school graduates of Manhattan. These must come out first in competitive examinations held the first Saturday in June every year.

2. Improve the following:

The students should decide early on the colleges they intend to enter and arrange their programs accordingly.

3. Using an infinitive to begin, play up the purpose.

A few regulations have been made for candidates for teams. Hitherto a 65% average was required to qualify for a team. Now 70% is the required mark. This change was made so that athletes might be successful as scholars also.

4. Play up the purpose using an infinitive to begin.

The first meeting of the senior class was held in the auditorium Friday morning, October 15, during the long official period. The purpose of the meeting was to elect officers and organize the senior society.

5. Play up the action as the subject of the main verb by using an infinitive.

The editor now has a problem. She has to bring together many scattered assignments. A beautiful page must result.

6. Play up the action as the subject of the main verb by using an infinitive.

As this paper goes to press the dramatic society announces tentative aims for the year. It intends to present three one-act plays this term. One will be low comedy; the second, tragedy;

and the last, fantasy. The fantasy will send the audience home with a pleasant taste in the mouth.

7. Using a noun clause beginning with *that*, play up Reilly's opinion.

Frank C. Reilly, co-author and producer of *Pickwick*, gave an interview to an editor of our paper recently. He gave his opinion on the coöperation of high school students with the stage. "Coöperation of high school and elementary school students is a decided factor in the success of stage producing," he said.

8. With a noun clause introduced by *that*, make Farrar's summary the subject.

John Farrar spoke on "Reading for Enjoyment" at the senior scholastic assembly, last Tuesday. Mr. Farrar is a New York publisher. He is also a poet and he has written plays. He showed that there was hope for the reader who does not like all the prescribed authors on the high school list.

9. Using a prepositional phrase, play up Pulitzer's will.

A \$1000 scholarship is open to boy graduates of public schools. They must be in need of financial aid. The late Joseph Pulitzer's will makes this provision.

10. In a prepositional phrase, play up Hamilton's manner.

Cosmo Hamilton sketched for the senior assembly last Tuesday his experiences in dramatizing *Pickwick*. He is an author as well as a dramatist. He seemed to show rare understanding of a high school audience. Humor flashed through his address.

11. Play up the action attendant upon the election. Use a present participle.

The new editorial board of the *Lantern* was recently elected. Plans were immediately outlined for the next March issue.

12. Using a present participle, play up the action attending the loss of the game.

The George Washington football team lost its second game of the season to Commerce by a score of 19 to 0 at the Catholic Protectory Oval last Saturday. However, it fought every inch of the way. It kept the ball in Commerce's territory most of the time.

13. Begin with a past participle.

Twelve seniors addressed the student body. They were dressed in typical Martha Washington costume. Each told the student body something about the Martha Washington Club's achievements. They covered the last two years.

14. Beginning with a past participle, play up the repeated victories of the team.

The —— High School swimming team looks forward to competing in the finals for the P. S. A. L. championship of Greater New York to be held January 6. The team has thirty-six consecutive victories to its credit. It has not been defeated since early in 1935.

15. Play up the cause of the change by using a clause.

The senior dance will be held Saturday, January 21, in the school gymnasium. This dance used to be held the Friday of Regents week. The reason for the change is that night school is in session five nights from Monday to Friday.

16. In a clause beginning with *although*, play up what you concede.

All deserving students are not yet acquainted with opportunities for scholarships. Cornell and the State give scholarships. This paper has repeatedly published information on the subject.

17. Play up the condition beginning with *unless*.

New regulations have been made to govern athletics. Candidates for teams must have an average of 70% in all subjects for the term or they may not compete.

18. Find examples of the various grammatical beginnings in the daily papers.

19. Examine an issue of the *New York Times* or some other first-class metropolitan paper. Note which grammatical beginning is most frequently used. Which next? Is there a form that you do not find at all?

#### GRAMMAR

1. From the following sentences copy every noun clause and every infinitive. Label each one and tell how it is used in its sentence.

a. That a knowledge of grammar is necessary to a journalist is clearly evident.

- 
- b. The editor explained why head-line writers must acquire a vocabulary.
  - c. To write leads correctly one must have a knowledge of English grammar.
  - d. He showed pictures on the screen to make the lecture clear.
  - e. The business manager told Hamilton how to reach the printer's.
- ♦

## Chapter VII

### THE SPEECH REPORT

THE speech, the address, the after-dinner response, and the like are forms of news that interest two opposite classes of readers: those who heard the speaker and those who did not. "I must read what the paper has to say about this tomorrow," say those who heard it. They want to check up. Those who were not present want to be informed.

If you undertake to report a speech proceed intelligently.

#### BEFORE THE SPEECH

Get the full name of the speaker, his subject, and facts that identify him as an authority.

#### DURING THE SPEECH

The speech, of course, will contain much more material than you can use in your report of it. Take notes on the high lights.

#### AFTER THE SPEECH

Review your facts. Decide which to include in a summary that will give the gist of the talk. When you begin to write, put this summary at the beginning of your report.

NOTE.—A verbatim report may be a good transcription of stenographic notes, but it is not the journalistic method of reporting a speech. The law of getting the significant into the lead holds in the speech report as it does in the straight news story, regardless of the speaker's delivery.

#### A SIMPLE FORMULA FOR THE ORGANIZATION OF A SPEECH REPORT

1. Summary lead including the title or nature of the speech and the speaker's name, identification of the speaker as an accepted authority on the subject matter contained in the speech, and the occasion of the speech.

2. Direct quotation—for vividness, a touch of human interest, force.
3. Indirect quotation—for economy, variety.
4. Direct quotation to conclude.

Any significant reaction of the audience may be noted briefly.

Direct and indirect quotation will be repeated in accordance with the length of the speech. The writer's taste must determine the proportion.

NOTE.—If the chairman of the scholarship committee is head of the art department, and she is making a speech on awards by the committee, her words have weight as chairman of the scholarship committee and not as head of the art department.

EXAMPLE: Scholarships amounting to \$1800 in cash will be awarded to deserving students tomorrow at commencement, according to Miss Rose Cummings, chairman of the scholarship committee at ZAZ High School. (*And head of the art department* might be added, though it would perhaps make the characterization cumbersome. But the statements made in the speech have weight coming from the accepted authority on scholarships, the chairman of the scholarship committee.)

#### CAUTIONS:

Don't mix direct and indirect discourse in the same paragraph.

Keep the speaker in the mind of your readers by referring to him throughout the report.

Don't use *said* too often. Have ready a list of synonyms.

### **Keep the Speaker Before the Reader**



## SPEECH REPORTS

LONDON, July 26—Lady Astor, speaking in the House of Commons debate tonight over the school-leaving age for children, visited the Conservative Party with one of the severest criticisms it has ever received from one of its own members.

"Sometimes I wonder if I am in the right party," said Lady Astor at the beginning of her speech.

She said she saw signs of a continued hard handed reaction taking hold of education, and she warned the Minister of Education against the spirit of diehardism which was beginning to prevail in the Conservative Party.

"I do not feel as much like John the Baptist crying in the wilderness," she added, "as like Ruth crying out among an alien people, with no Naomi to comfort me and no Boaz to advise."

She urged that the school-leaving age should be raised to 16.

"Something rises in me when I think of these things," she added. "I do not go as far as to say all people are born equal, but I do think it is appalling not to try to give them all a chance."

—New York Times.

By the Associated Press.

BLACKSBURG, Va., June 6.—Lack of co-operation among democratic nations has allowed dictator states to push ahead unhampered in their grasping for power, Dr. William E. Dodd, former Ambassador to Germany, asserted today.

Returning to deliver the graduation address at the 66th commencement exercises of his alma mater—Virginia Tech—Dr. Dodd said democracies have missed many opportunities to prevent advancement of the dictatorial idea.

He cited the failure of the great democracies after the World War to live up to the provisions of the Treaty of Versailles by refusing to limit their troops to the 100,000 provided.

The late President Woodrow Wilson told him, the speaker said, that if Europe fell into the hands of one

dominant power, the resulting situation would hold grave threats for the United States.

"The whole of Europe would have fallen into the hands of Germany if Woodrow Wilson hadn't taken steps to prevent it," said Dr. Dodd. He added: "Germans today admit it. The English won't admit it but they know it just the same."

The speaker asserted that "With the great democracies of the world co-operating, we would not have had Mussolini or Hitler. . . ."

"Growth of the Nazi state threatens Europe and England is in danger. Teachers were dismissed from German schools if they were not pro-Nazi. If you have such an educational system for 20 years you can see what will be the result. . . ."

"No publishing company can publish a book not approved by the government. More than 1,300 newspapers were wiped out after he came into power."

Dr. Dodd said in conclusion: "I can't see how democracies can submit to dictatorial powers. They must do something."

—Associated Press.

Paris, June 7.—(UP)—Tahiti, traditional paradise of the Pacific, must undergo radical economic, social and administrative reforms if it is to save any part of its fast-disappearing island lure. That is the opinion of Princess Terri Nui-o Tahiti-Pomare, who might have been Queen of Tahiti today if certain historical incidents had not destroyed the Tahitian Kingdom.

Princess Terri, who has been living in a little Paris apartment since last Fall, came to the French capital from Tahiti primarily in the interests of her island. In this hope of salvaging some of the wealth, health and happiness of Tahiti she has had interviews with President Albert Lebrun and with Marx Mouted, Minister of Colonies.

"I'm not asking for a throne," Princess Terri said. "I thank history that

I will never have the responsibilities of being a ruler in this system of modern civilization; but I would gladly play the role of a 'manager' for the native population if the authorities should ever deem it necessary."

#### Speaks English and French

The "Queen-that-might-have-been," eldest daughter of Tahiti's last King, does not look like the Tahitian Princess visualized after reading travel circulars or "Mutiny on the Bounty." Her poise and conversational ability, expressed equally fluently in English or French, carry no suggestion of the liquid speech of a tropical island. Bespectacled, 58, stout, shawl-protected, the Princess' Polynesian skin and fine features are the only indications of her race.

She became actively interested in Christian Science two years ago when her mother, "Queen Pomare V," died. One of her hopes is that she will be authorized to translate the doctrines of Mary Baker Eddy into the Tahitian language.

Princess Terri will leave Paris late this Summer for her native island, but only for a visit. She wants to spend the rest of her days in California. "I went to school in California when I was 8, and later I lived for four years in San Francisco; but francs don't make many dollars these days," she said. Her pension which she receives from the French Government amounts to 765 francs a month, slightly more than \$20 at the present rate of exchange.

#### Royal Line Extinct

King Pomare V, the Princess' father, abdicated and gave his country to France in 1880. Today there are no male royal descendants alive. King Pomare IV, Princess Terri's grandfather, had four sons—Pomare V (Arwiane), Tomatoa and two others. Tomatoa's great-granddaughter, Princess Tita, is living and going to school in Paris.

"I have no particular desire to return to Tahiti—except, perhaps, to help establish a tuberculosis sanatorium for our young people. All our older generation died in the 1918 influenza epidemic. Now the younger generation will soon be extinct, like that of the Marquesas Islands, if something further is not done to check tuberculosis.

"Along with the advent of civilization, brought to Tahiti by tourists, romance-seekers, authors, painters, Chinese merchants and foreign planters, has come disease, European and American clothes, canned food—and many regrets for those few surviving natives who have memories of the days when the Tahitian Kingdom was really a 'paradise on earth.'"

Princess Terri owes her California schooling largely to an American, Dorrance Atwater, American Consul in Tahiti, who married Queen Pomare V's sister.

—United Press.

#### By John O'Reilly

*A Staff Correspondent*

BALTIMORE, Feb. 17.—Jay N. ("Ding") Darling, re-elected president of the General Wildlife Federation today, told the third North American Wildlife Conference that this country could not endure with 85 to 90 per cent of its forests removed, nine-tenths of the rivers polluted and 25,000 acres of land robbed of their productivity each year through erosion.

"Conservation of our natural resources is more important to our country," he said, "than the tariff or the currency problem. You can't have social security unless you have the resources on which to build it. No government, however benevolent in its intentions, can stand long when any considerable portion of its population goes continually hungry. Social unrest is the direct descendant of empty stomachs.

"Wildlife is the most sensitive barometer of production, soil and water. When environment no longer tolerates and produces fish in the water and game on the uplands man may look forward to an early reduction of his own diet."

Mr. Darling proposed that some of the first funds raised by the federation, which was formed as a result of the first North American wildlife conference called by President Roosevelt two years ago, be devoted to publishing junior, senior and intermediate school textbooks on conservation. That subject is virtually ignored in present curricula, he said.

"Thirty million school children are learning why Hannibal crossed the Alps," he continued, "but almost nothing is taught about conservation of our natural resources. They study about a flower, how it looks and the details of its stamens and leaves, but they learn nothing about what plants mean to human life."

Describing the rapid growth of the federation, Mr. Darling said 11,000,000 sportsmen and 36,000 clubs, with a membership of 15,000,000, were lined up behind the conservation movement. These groups will participate in National Wildlife Week, set for March 20 to March 26 by President Roosevelt's proclamation two days ago. Mr. Darling suggested that \$30,000 of the funds raised during that week be spent by the federation in providing conservation textbooks.

Fred F. Jordan, national director of Wildlife Week, said 35,000 committees had been formed in forty-six states to carry out the planned activities, which include outdoor exhibits, sportsmen's shows, dinners and the sale of Wildlife poster stamps.

He introduced representatives of the 4-H Clubs, the Camp Fire Girls, the Girl Scouts of America and the Boy Scouts of America, all affiliated with the federation.

There were no technical sessions today, the meeting being devoted to federation work. At an executive session the name of the federation was changed to the National Wildlife Federation. Mr. Darling sought to relinquish the presidency but was shouted down by the delegates.

Other officers elected or re-elected were David A. Aylward, of Massachusetts; William L. Finley, of Oregon, and Dr. Walter B. Jones, of Alabama, vice-presidents; C. F. Delabarre, of Virginia, treasurer, and Mrs. H. G. Bogert, of Colorado; Charles Giaque, of Ohio; Lee Miles, of Arkansas; Justis H. Cline, of Virginia; George W. Grebe, of Idaho, and C. J. Ballam, of Wisconsin, directors-at-large.

The conference, which opened last Monday under the auspices of the American Wildlife Institute, closed this afternoon after a radio broadcast in the interest of Wildlife Week, and an address by Roswell Perry Rosen-gren, president of the United States

Junior Chamber of Commerce. In his closing remarks Mr. Darling praised the accomplishments of the conference and said that for once the representatives of various schools of thought had "pinned the Indian sign on the enemies of conservation instead of each other."

—New York *Herald Tribune*.

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LONDON, March 11.—Sir Samuel Hoare, first lord of the admiralty, in a speech asking the house of commons to indorse the spending of \$525,000,000 on the navy in the next year, tonight defied Premier Mussolini of Italy to try to close up the Mediterranean as a sea route between Great Britain and points east of Suez.

With rare abandon Hoare made disclosures regarding defense strategy which usually are closely guarded admiralty secrets. He declared that the British naval and air staffs have been giving special attention to trade communications and announced that the British navy now has no fears about enemy aircraft being able to destroy its powers in "narrow seas" (obviously meaning the Mediterranean)

#### Offensive Threat Voiced

Waxing stronger in his language as he proceeded, the British sea lord exclaimed to the commons: "Don't imagine that the tactics and the strategy of the navy will be purely defensive. Both the navy and the air force are ready for bold offensives."

Sir Samuel's speech was made while Mussolini was steaming across the Mediterranean on the cruiser Pola for Libya to attend the Italian naval maneuvers aimed to demonstrate the possibility of Italy closing the narrows of the Mediterranean in event of war.

These maneuvers are considered generally in Europe to be a hint to Britain and a reply to England's big armament program.

—Portland *Oregonian*.

Greater transportation improvements will be realized during the coming century than those effected in the past 100 years, E. M. Claypool of Chicago, railroad public relations official, Tuesday told members of the Passenger Club of New Orleans at the St Charles hotel.

Emphasizing the part railroads played in opening up the hinterland of the United States, Mr. Claypool declared this country is the only major power which was developed by inland transportation; particularly as it referred to moving natural resources to consumer markets.

"The railroads have been acting as office boys to business and commerce," Mr. Claypool said, "and, as in every other business, the office boys have done a good job. Instead of standing still they have continually improved equipment, physical properties and service, but their biggest mistake has been in not telling the public about it."

Mr. Claypool listed air conditioning, larger and faster engines, improved schedules, new safety features and streamlining as the beginning of the "third era" of railroading, the first and second being actual construction of the roads and their efforts to meet industrial demand for raw materials.

—New Orleans *Times-Picayune*.

A critical analysis pointing out supposed elements of cruelty, anxiety, danger and destruction in Lewis Carroll's "Alice in Wonderland" and casting serious doubts that the book should be read by children was placed before the annual meeting of the American Psychoanalytic Association yesterday at the Waldorf-Astoria by Dr. Paul Schilder, of the psychiatric division of Bellevue Hospital and research professor in the Medical College of New York University.

Availing that he had found the book to contain "preponderant oral sadistic trends of cannibalistic character," Dr. Schilder said, "one is astonished to find in his pleasant fairy stories the expression of an enormous anxiety. Alice in 'Through the Looking Glass' is standing bewildered. She does not know what to do. She does not even know her name. She cannot find the word 'tree.' When she wants to repeat a poem another poem comes out to her distress. She moves and comes back to the same place."

In his study of the two books, Dr. Schilder said he had found much that was alarming. In presenting his psychoanalytical treatise he first told the meeting something of Lewis Carroll, whose real name, he said, was the

Rev. Charles Lutwidge Dodgson. He said that, as a child, the author had amused himself with snails and toads as pets and had endowed earthworms with pieces of pipes so that they could make better warfare.

He recalled Carroll's stammering and attached significance to the fact that he was a mathematician, adding that "It may be that ruthlessness toward space and time belong to the characteristics of the mathematical talent." Then he proceeded to pick out of the two works detail after detail which he said were illogical, distorted time and space or created a most unstable world.

And as for Love Relations, Well—

"In comparison with other fairy stories," he said, "cruelty and dissociation are more obvious in Carroll's work. One may be afraid that without the help of the adult, the child may remain bewildered and may not find alone his way back to a world in which he can appreciate love relations, space and time and words."

After citing numerous instances of "anxiety," Dr. Schilder passed on to incidents which he saw as indicating severe deprivations in the sphere of food and eating

"Alice does not get anything at the mad tea party," he said. "The oral aggressiveness is found everywhere. The poem of 'The Walrus and the Carpenter' is of an astonishing cruelty. The Lobster is cooked. Alice herself frightens the Mouse and the birds by tales of devouring. There is also an owl to be devoured by a panther. The Crocodile devours the little fish"

Then Dr. Schilder took up instances of "cruelty." He found them in frightening abundance.

"The Queen of Hearts wants to chop off everybody's head," he cried. "There is a serious discussion whether one can cut off the head of the Cheshire Cat when the head appears alone. It is the fear of being cut to pieces which comes again and again into the foreground. The head of the Jabberwock is cut off, too. The Prisoner (the messenger) is threatened with death, as is the Knave of Hearts. Thus there is a continuous threat to the integrity of the body in general."

The psychiatrist was concerned also

←  
*This speech stirred up a hornet's nest. See letters from readers.*

with the manner in which Carroll continually threatened the stability of space, a condition which he said was normally "guaranteed by the vestibular apparatus and by postural reflexes."

"Bottles start to fly," he said "Candlesticks elongate. A train is jumping over a river. It is an uncertain world. In addition, right and wrong are changed by the mirror. The king's whole army tumbles and falls. So do the Red and the White Knight. Father William balances on his head. There is not much certainty in such a world. One does not wonder that Alice is rather afraid she might be a dream of the Red King."

"Time does not escape distortion. It stands either still or goes even in the opposite direction, although it is even difficult for Carroll to persist with such a distortion for a very long time. One of the letters he wrote to one of his little friends starts with the last word of the letter and finishes with the first, a complete reversal."

#### The Sin of Playing With Words

He told of Carroll's tendency to play with words and cited such instances as the shoes in the sea being made of soles and eels, the whiting making the shoes and boots white and that no wise fish would go anywhere without porpoise.

"Whenever one starts playing with words," he warned, "the problem of negation and the problem of opposites will emerge soon."

He characterized Carroll's condensation of words, such as "mimsy" for flimsy and miserable, as a "ruthless treatment of words, handled without consideration."

"In schizophrenia," he pointed out, "such a treatment of words signifies the wish of the individual to give up definite relations to the world which is after all a world of regular sequences and of meaning."

Upon recalling that the Walrus and the Carpenter go out in sunshine when it is night; that the White Knight carries a little box upside down so that the rain cannot come in but the clothes and sandwiches have fallen out, and that anklets around the feet of the horse protect it against the bite of sharks, Dr. Schilder said: "No wonder that persons faced with so much destructive

nonsense finally do not know whether they exist or whether they are part of a dream and will vanish."

"What does all this mean?" Dr. Schilder asked at one point. "How did Carroll come to this queer world? It is a world without real love. The queens and kings are either absurd or cruel or both. We would suspect that Carroll never got the full love of his parents. In large families children feel very often neglected."

In conclusion he said, "Carroll appears to the writer of this essay as a particularly destructive writer. I do not mean that in the sense of a literary criticism which does not concern us here. We may merely ask whether such a literature might not increase destructive attitudes in children beyond the measure which is desirable."

Dr. Schilder said that he liked "Mother Goose" much better than Carroll's works because he felt that the element of destructiveness went farther in the latter than it did in the nursery rhymes. He considered a crooked cat and a crooked mouse and a crooked man who walked a crooked mile less harmful than some of Carroll's weirdness. Likewise, he said, he thought the rhyme about the King of France and 20,000 men marching up the hill and down again as a rather shrewd observation.

—New York *Herald Tribune*.

By The Canadian Press

TORONTO, Nov. 24.—Lord Tweedsmuir, Canada's Governor General, speaking here tonight on "Return to Masterpieces," undertook to put Shakespeare into the speech of a Hollywood film.

The statesman, who is well known in the literary world as John Buchan, author of many books, took the Shakespearean song beginning:

O mistress mine, where are you roaming?  
O, stay and hear! Your true love's coming.

The debased Hollywood version, he said, would be:

Huh! Sweetie, where you gettin' to?  
Your big boy's here and pettin' you.  
And he's the guy that rings the bell.  
Say, kid, quit hikin' and sit nice,  
For shakin' feet don't cut no ice,  
The goopiest mutt can tell.

Lord Tweedsmuir, remarking that he had always regarded the songs in Shakespeare's plays as the high-water mark of lyrical beauty, said:

"Their content is simple—obvious, if you like; their music is far from elaborate. But attempt to put them in any other form and they will be either ridiculous or banal."

He defined poetry as "the best words in the best order," and the greatest poetry as "the only possible words in the only possible order."

Delivering a Canadian Poetry Night address, he asserted that today's poets who attempted the role of propagandists were just as remote from "the great tidal stream of poetry" as were many "elegant poets" of another day who fabricated "pretty playthings in exotic forms of verse."

He noted "a tendency to forget about the masters or treat them disrespectfully." One reason for this, he said, was that today "while there is an inordinate number of clever writers, there is a remarkable and admitted dearth of great ones." Another was "the impatience, the natural impatience, of our somewhat disintegrated youth."

"In their attitude to the great things of the past," he said, "they have what is called in the jargon of today an inferiority complex, with its inevitable converse, a superiority complex. They are perturbed by the spectacle of something beyond their compass, and find consolation in affecting to despise it, like some Greek of the decadence who chipped away the nose of a marble statue in order to make the Goths laugh."

Again, "these iconoclasts," Lord Tweedsmuir said, were not as a rule very well educated, and so had not the perspective acquired by wide knowledge of great literature.

"But they feel acutely," he went on. "So we find in our younger school of poets at home two interesting features. We live, they say, in a mechanical age, so they crowd their verse with technological phases. Again, they say we live in an age of social unrest, and unless a poet has on this point a direct message, a new gospel of social regeneration, he is a mere cumberer of the ground."

Lord Tweedsmuir felt a good deal of sympathy with their view. No great poetry could be deaf to the "still sad music of humanity." But to ask from it a narrow political or economic faith was to wrong its majesty. "What is

proudly called 'Left-wing poetry' should often, to my mind, be properly described as 'half-baked poetry.'"

At an earlier time elegant poets like Austin Dobson were concerned with fabricating pretty playthings in exotic forms of verse, Lord Tweedsmuir said. He termed the practice "a pleasant backwater, but one remote from the great tidal stream of poetry. But the poets of today are just as remote when, in cacophonous verse, they attempt the role of propagandists."

He outlined two reasons why a people should live in close contact with the greatest in literature. The first had to do with shaping character and mind, the second with providing a standard of comparison against which present-day literature might be viewed.

"Every lover of poetry should be also a critic if he is to have full enjoyment of it, and the meaning of criticism is simply intelligent comparison," Lord Tweedsmuir said. "Before a man can be said to have developed a critical faculty, he must have read the masterpieces and have his memory stored with good literature. It seems to me that the chief defect of our criticism today is that the critics are so ignorant. They have read so little that they have no proper standards of comparison."

"A friendly and generous spirit," he said, was better than "perpetual denigration," but at the same time, "too much critical complaisance is a danger, for it debases the critical currency."

—Canadian Press.

Swarthmore, Pa., June 6.—[Special.]

—Dr. Albert Einstein today blamed a "serious weakening of moral thought and sentiment" during the last century for the "barbarity of political ways in our time."

The famous mathematician told the graduating class of Swarthmore college that "taken together with the terrifying efficiency of new technical means, this barbarization already forms a fearful threat for the civilized world."

In a low voice, without emotion, the scientist read his six-page manuscript which included sharp implied criticism of dictator countries, especially Germany, and emphasized a plea for tolerance in the widest sense, without which, Dr. Einstein contended, there could be "no question of true morality."

### Morality Not a Fixed System

"Morality, in the sense here briefly indicated," he said, "is not a fixed and stark system. Rather it is a standpoint from which all questions arising in life could and should be judged."

At this point Dr. Einstein voiced what many in the audience interpreted as an indirect appeal to this country to take the lead in creating a world order of security and justice. He followed this appeal by deploring a passive attitude on the part of those whose countries were affected by persecution or massacre.

"Could a man with ideals of true morality look on passively when elsewhere in the world innocent people are being brutally persecuted, deprived of their rights or even massacred?" asked Dr. Einstein.

### Democracies to Survive

Later the scientist voiced the belief that the democracies never would yield to dictatorships. There is, in his opinion, "more purpose to what the democracies are doing than appears on the surface."

In his address, prefatory to discussing the present state of world morality, Dr. Einstein called attention to certain "elementary psychological ideas" and warned that "if men as individuals surrender to the call of their elementary instincts, avoiding pain and seeking satisfaction only for their own selves, the result for them all—taken together—must be a state of insecurity, of fear and of misery."

"If, besides that, they use their intelligence from an individualist—that is, a selfish standpoint—building up their life on the illusion of a happy unattached existence, things will be hardly better."

### Assails Regimentation

In an obvious attack upon regimentation and restriction of freedom in education, Dr. Einstein said moral conduct means a "sociable interest in a happier lot for all men."

Dr. Einstein was introduced by Dr. Frank Aydelotte, president of the college, who contrasted the happy life of Americans with the situation elsewhere in the world.

Bringing a smile to Dr. Einstein's face, President Aydelotte remarked.

→  
*Three  
speeches in  
one article  
unified  
through  
the lead.  
Note the  
economy.*

"It is possible for Americans to grumble about the government and say things in their newspapers which, in other parts of the world, would be punished as treason."

—Chicago Tribune.

Republicans, speaking in many cities of the country last night, engaged in a broadside attack on what was declared to be the present trend toward autocracy and dictatorship. Several addresses were broadcast.

John Hamilton, chairman of the Republican National Committee, started the broadcast program in an introduction of speakers who were to follow Senator Capper of Kansas, speaking from Topeka; Senator Charles L. McNary of Oregon, speaking from Portland; Robert P. Taft, speaking from Cleveland, and Bruce Barton, speaking from Boston, were on the list.

Colonel Frank Knox, at Oregon, Ill., said that it was "not idle to stress" the importance of halting autocracy and dictatorship. Both of these, he said, were under challenge. He declared that "sincere men" who earnestly desired to improve living conditions for the masses were "ready to sacrifice the principles of State sovereignty in the interest of a closer control over industry and agriculture."

These reforms, Colonel Knox said, although vital, are not as necessary as the preservation of government from autocratic and dictatorial aims. It is no great part of sound statesmanship, he said, to "cast aside with recklessness and indifference the great fundamental basic laws under which we have grown great."

### McNary Calls For "Guardians"

Senator McNary called upon the American people to elect to Congress those who will "stand as guardians of the Constitution." He pointed to President Roosevelt's efforts to reorganize the Supreme Court as one of the examples of "handing over that (the constitutional) authority to the President."

"Thus I urge on you constant vigilance against every scheme for weakening the Constitution because once the door is opened to usurpation of power no man living knows how long our civil liberties will survive," Mr. McNary said.

"I ask you to elect to Congress this year men who will stand as guardians over the Constitution instead of seeking to wreck it. Lest future generations curse us for our blindness and for casting away that which has made us great, we must leave no stone unturned to preserve our Federal system of an indestructible union of indestructible States."

Mr. Taft also discussed the Supreme Court reform bill and asserted that the Constitution would be meaningless if Congress were to be the sole judge of its acts, without the checks and balances of the executive and the judiciary.

#### No "Abstraction," Says Barton

Mr. Barton, who said he represented

a district having in it some of the richest as well as the poorest of people, said he had attempted in "homely language" to demonstrate that the Constitution "isn't an abstraction for Mr. Roosevelt and Mr. Hull to quarrel about."

"Nothing can be more important to this nation than the election of its Congress, for it is the legislative branch of the Federal Government which gives life and direction to the policies of the nation. The President cannot originate laws, nor without the approval of Congress can he levy taxes or spend your money. The Supreme Court possesses only the power of invalidating unconstitutional actions."

—New York Times.

### THE RADIO SPEECH

[By the Associated Press]

Castel Gandolfo, Sept. 29.—Pope Pius XI invited the world's faithful tonight to unite "in the most undaunted and insistent prayer for the preservation in justice and in charity of the peace."

The 81-year-old Pontiff spoke in a pastoral message broadcast over an intercontinental hookup from his private library in his summer palace at Castel Gandolfo.

He called for prayer to preserve peace at a time when he said "millions of men are living in dread because of the imminent danger of war and because of the threat of unexampled slaughter and ruin. . . ."

"To this unarmed but invincible power of prayer," he said, "let people have recourse once yet again so that God, in whose hands rest the destinies of the world, may sustain especially in those who govern confidence in the pacific ways of faithful negotiations and of lasting agreements. . . ."

The Pontiff did not mention Czechoslovakia, but remarked about the coincidence of his message with the feast yesterday of the martyr St. Wenceslaus, patron saint of Bohemia.

Pope Pius offered his own life "for the salvation and for the peace of the world." Or, he said, if the Lord willed it, "let him prolong still further the laborious days of this afflicted and worried toiler."

The Pope spoke for five minutes in Italian, concluding with his benedic-

tion in Latin. Translations of his words in English, German, French, Czech and other languages were broadcast immediately afterward. Friends who were with him in the library said tears were flowing from his eyes when he concluded.

—Associated Press.

#### Herald Tribune Radio Transcription

LONDON, Dec. 11.—The farewell address of former King Edward VIII, broadcast throughout the British Empire and rest of the world tonight, was preceded by the chimes of Big Ben tolling the hour of 10 o'clock (5 p. m., New York time) and the voice of Sir John Reith, director of the British Broadcasting Corporation, conveying this introduction: "This is Windsor Castle, His Highness, Prince Edward!" Edward then said:

At long last I am able to say a few words of my own. I have never wanted to withhold anything, but until now it has not been constitutionally possible for me to speak.

A few hours ago I discharged my last duty as King and Emperor, and now that I have been succeeded by my brother, the Duke of York, my first words must be to declare my allegiance to him. This I do with all my heart.

You all know the reasons which have impelled me to renounce the throne. But I want you to understand that in making up my mind I did not forget the country or the empire, which, as Prince of Wales and lately as King, I have for twenty-five years tried to serve.

But you must believe me when I tell you that I have found it impossible to carry the



heavy burden of responsibility and to discharge my duties as King as I would wish to do without the help and support of the woman I love

And I want you to know that the decision I have made has been mine and mine alone. This was a thing I had to judge entirely for myself. The other person most nearly concerned has tried up to the last to persuade me to take a different course.

I have made this, the most serious decision of my life, only upon the single thought of what would, in the end, be best for all

This decision has been made less difficult to me by the sure knowledge that my brother, with his long training in the public affairs of this country and with his fine qualities, will be able to take my place forthwith without interruption or injury to the life and progress of the empire. And he has one matchless blessing, enjoyed by so many of you, and not bestowed on me—a happy home with his wife and children.

During these hard days I have been comforted by her majesty my mother and by my family. The ministers of the crown, and in

particular, Mr. Baldwin, the Prime Minister, have always treated me with full consideration. There has never been any constitutional difference between me and them, and between me and Parliament. Bred in the constitutional tradition by my father, I should never have allowed any such issue to arise.

Ever since I was Prince of Wales, and later on when I occupied the throne, I have been treated with the greatest kindness by all classes of the people wherever I have lived or journeyed throughout the empire. For that I am very grateful.

I now quit altogether public affairs and I lay down my burden. It may be some time before I return to my native land, but I shall always follow the fortunes of the British race and empire with profound interest, and if at any time in the future I can be found of service to his majesty in a private station, I shall not fail.

And now, we all have a new King. I wish him and you, his people, happiness and prosperity with all my heart. God bless you all! God save the King!

—New York Herald Tribune.

## EXERCISES

1. From the lead in the first speech report, page 58, note the following: (a) speaker, (b) nature of speech, (c) occasion of speech, (d) high light of the speech, (e) identification of speaker. Do you accept what she says? Why? List the ways that she is brought back into the speech. How does *she warned* in paragraph 3, save words? Note the direct and the indirect discourse. What economical device does the reporter use in paragraph 5?

2. Apply the formula for organizing a speech report to all speeches in this chapter.

3. Clip a speech from tomorrow morning's paper. Paste it in your notebook for analysis. In the right margin indicate content of lead; speaker; identification as accepted authority; kinds of discourse throughout. Has it all the elements set down in the formula? Are they in the same order? Would the speech be improved by a different handling of direct discourse? Indirect discourse? Note how often the speaker is brought back into the speech. How? List the words used instead of *said*.

4. Rewrite the following in indirect discourse:

"Much, I will forget my sore bones if you will join my band," said Robin Hood.

"Right cheerfully will I join you," responded Much, the miller's son.

"When I finally read the finished work to Sir Martin," continued Mr. Hamilton, "I felt rather weak in the solar plexus. Sir Martin approved, however, in the words of Pickwick, 'God bless you!' At that I piped my eye."

5. Punctuate the following:

Well then the cat went on you see a dog growls when its angry and wags its tail when its pleased now I growl when Im pleased and wag my tail when Im angry therefore Im mad.

*Alice in Wonderland.*

6. Write ten synonyms of *said* to be used in reporting a speech.

7. Listen to a speech on the radio and make a report of it. Follow the formula given.

8. Report the sermon delivered in church Sunday.

9. Imagine that one of the following has addressed the assembly on the value of having a hobby. Write an imaginary speech to fill three-fourths of a column. You may give him whatever hobby you please.

Mr. Edward O. Berry, college entrance adviser.

Ruth M. Wilson, head librarian.

Dr. Frank M. White, chairman of the biology department and head of the board of publications.

10. Report the speech given in your last assembly.

## Chapter VIII

### LETTERS AND REPRINTED MATERIAL IN THE NEWS

A FRUITFUL source of news is the letter written by a person of importance. The letter may be reprinted in whole or in part. No personal letter, of course, should ever be made public without the consent of the writer. Prominent persons frequently write letters instead of delivering an address or granting an interview. But the purpose is the same. A simple formula for reporting the letter follows:

1. Summary lead identifying the writer as a person to be listened to. Occasion of the letter.
2. Brief statement to introduce the letter or parts of the letter.
3. The letter, or parts of it, quoted exactly as written.

Similar use is often made of material that has already been printed, but full credit must be given to the publication from which it has been taken. It must also be made clear whether the information is being quoted in whole or in part.

Indirect discourse may be used if the matter is presented unmistakably as from another source. Circulars, statistical reports, technical journals, current magazines, bulletins, and newspapers often furnish material for "rehashing" into popular articles.

#### **Give Credit to the Source**

## LETTERS

Daniel Riordan, a twelve-year-old redhead with freckles, so stirred the stern members of the Board of Estimate yesterday with his eloquent plea for open-air swimming pools in the midtown section of Manhattan that they voted an appropriation of \$216,360 for four pools between Twenty-third and Sixtieth Streets.

In his plea Daniel referred to the East River as "not safe for even a cat or dog to swim in."

Although yesterday was not a regular hearing day before the board, Stanley M. Isaacs, Borough President of Manhattan, who had evidently been forewarned, moved to accord the privileges of being heard to "Mr. Daniel Riordan, of Manhattan." Deputy Mayor Henry H. Curran seconded the motion, and Danny, bearing a huge bale of petitions from children and adults of the midtown area, stepped forward.

"My name is Daniel Riordan," he said, "and here are 10,000 names on petitions to give us boys and girls an open-air swimming pool in the midtown of New York, where I live. I wrote a letter which got me a \$5 prize for being the best letter written in favor of this swimming pool and I am going to read it."

In a manner as seasoned as that of the most practiced petitioner before the board, Danny read from a single, folded sheet of foolscap, while Park Commissioner Robert Moses, who will convert several old municipal baths formerly under the jurisdiction of the Borough President's office into modern outdoor pools, stood silent at the rail. It was not necessary for Mr. Moses and his battery of technical advisers to put in a word, so thoroughly did Danny handle his case.

His letter follows, as written in long-hand by himself:

### WHY WE NEED AN OPEN AIR POOL

We boys and Girls of this Midtown district should have an open

air pool, Right here where we are living, Because there is no place but the East River where we can go to enjoy a good swim, but every one knows of the great danger to our health in taking a chance in the East River. We all love our younger brothers and sisters and do not want to endanger their lives by taking chances in waters that are not safe for even a cat or dog to swim in.

We see our pals in other districts enjoying the fun and sports of a good open air pool and feel we are as human as they. Why not give us an open air pool where those out of towners who seek a thrill when visiting the Empire State building can look down on us and see what Midtown N. Y. C. gives for the benefit of its boys and Girls. Some Day this great open air pool may produce the greatest swimmer of the world. Why not! It is bound to make future strong healthy men and Women. That's why we need that open air pool right here in Midtown where I am living.

### "Worth \$10," Says Curran

"That's worth at least \$10, Danny," Mr. Curran commented as the crowded chamber applauded the young pleader.

Danny lives at 214 East Thirty-sixth Street with his mother, Mary, and his father, Dennis, and two brothers and a sister. He attends St. Gabriel's Parochial School, on Thirty-sixth Street between First and Second Avenues, where he is in Grade 7-B. He plans to go to high school and he hopes to go to college.

The prize for the best letter was offered by the Goddard Neighborhood House, 559 First Avenue, which sponsored Danny's appearance before the board.

When the new charter took effect on January 1, Mr. Moses assumed jurisdiction of all public baths formerly

maintained by the borough presidents. He plans to convert many of them into outdoor swimming pools of the type he has built in many of the city's parks.

Voted yesterday by the board were appropriations of \$67,720 for the

Twenty-third Street Bath; \$53,880 for the Sixtieth Street Bath, \$39,480 for the Twenty-eighth Street Bath and \$55,280 for the Fifty-fourth Street Bath.

—New York *Herald Tribune*.

## President Can Milk Cow, Son Informs Two Youths

WASHINGTON, March 12 (AP) —James Roosevelt, son of the president, held his first press conference as a member of the White House staff today.

He announced his father had cleared up a dispute between two New York youths over whether the chief executive could milk a cow.

The answer? He can.

Cecil T. Francisco and Robert G. Monroe, of Granton, N. Y., addressed their inquiry to the president March 3. The letter was written in pencil on ordinary lined tablet paper. It said:

"Dear Mr. President:

"We, that is Cecil and I, had a little dispute. He said that you never milked a cow. I said you had. I wish you would be so kind as to let us know.

"Yours very respectfully."

Then followed the scrawled signa-

tures indicating the writers were young boys.

The reply, which James sent forward today, was typewritten on regular White House stationery. It said:

"Dear Cecil and Robert:

"The president has asked me to answer your letter of March 3 and to tell you that he has milked a cow, having learned when he was a small boy. However, he would like to emphasize that he never claimed to be an expert at it and is considerably out of practice.

"I hope this settles your little dispute and with best wishes to you both, I am, yours very sincerely,

(Signed) JAMES ROOSEVELT,  
"Administrative Assistant to the President."

—Portland *Oregonian*.

### The Reorganization Bill By James Truslow Adams

*James Truslow Adams, student of American history and author of "The Epic of America," sent the following telegram to Senator Byrd, of Virginia, from his home in Southport, Conn.:*

Hon. Harry F. Byrd,  
Senate Office Bldg., Washington, D. C.

I am profoundly concerned over the reorganization bill situation, which I believe practically as dangerous for the nation as that of the Supreme Court last year. Reorganization for sake of economy and efficiency is called for, but in my opinion this bill calls not for such reorganization but for alterations of our form of government. In the crisis of 1933 vast

powers were granted to the President which were supposed to be temporary, but they have been retained, and last year the executive attempted in addition to extend control over the judiciary. Now it demands that powers properly belonging to the legislature be transferred to the executive, not temporarily, but permanently in all likelihood, because experience teaches that powers once surrendered are regained with difficulty, if at all.

I have watched at close range the growth of one-man power in country after country in Europe, and the process is the same. Powers are granted in an emergency, and then more powers, until the legislatures have found that they have in fact abdicated their constitutional functions or been forcibly overturned. If the people and Congress care so little for personal liberty and constitutional safeguard that they hand over all powers to an executive when asked, then "it can happen here."

I beg Congress not to yield up more of its constitutional power. For Congress alone can save the Constitution and the nation.

Citizens can make themselves heard only by wiring to their Senators and Representatives. It is my earnest hope that they will do so by thousands, as I have done, while there may yet be time. I know of no argument in favor of continuing to transfer power after power to the executive, whereas the exam-

ples of nation after nation in Europe show the terrible possible danger involved.

The preservation of liberty is not a party question. It is the duty of every citizen who wishes to save the country and his own personal freedom. I hope citizens will telegraph their Congressmen without a day's delay.

JAMES TRUSLOW ADAMS.

Southport, Conn., March 24, 1938.

—New York *Herald Tribune*.

## REPRINTED MATERIAL

The story of George Frederick Handel, says *The Mentor*, is a cheerful patch of color among the somber-hued lives of other great musicians. But his earliest surroundings promised ill for the future. His father, a prosperous barber-surgeon, from the day of his son's birth planned that he should become a lawyer.

Alarmed at the display of musical genius on the part of the child, the elder Handel refused even to send him to school for fear he should learn the notes. But fate took a hand one day when the little boy's godmother smuggled a tiny clavichord into the attic; and there, fearfully but persistently, through the long nights, shut away from the rest of the family, softly he taught himself to play. Discovered one night by his father, these nocturnal efforts were brusquely discontinued.

When he was seven George went with his father to visit a relative in the service of a duke. One red letter day he was permitted to play on an organ; and the nobleman, listening, expressed interest in the talented child. Through his influence the father gave grudging consent to a musical education, and so began that proud career. In three years his teacher admitted that he had nothing more to impart. At 17 Handel was appointed organist of a cathedral at a salary of \$50 a year. He had written and produced a number of operas by the time he was 21.

Handel was a fine looking man, tall and strong, with pleasant, well-modeled features. After visits to Italy and Germany he went to London, where he remained for the rest of his life. He became an English subject, received a pension of \$3,000 a year from the

Crown, and was courted by people of taste and distinction. In 1720 he made his début as impresario of the Italian opera at the Haymarket Theater, London. Of course so popular a man had enemies. Some said he lacked tact. It was reported that he once held a temperamental prima donna in a precarious position out an open window, threatening to let her drop unless she consented to sing a song she had declared she would not sing.

Handel was well on in life before he composed the work upon which his fame chiefly rests. His later years were devoted to his oratorios—"Saul," "Israel in Egypt," "The Messiah."

When he was sixty-five his sight began to trouble him. Various operations failed to give relief. Finally he became totally blind. But even this did not keep him from composing and superintending presentations of his works. He attended a performance of "The Messiah" only a few days before his death, in April, 1759.

—New York *Sun*.

John Tyler, the tenth President of the United States, once received a fine horse as a fee in a law case and General, as he named it, was a favorite with the President. After years of faithful service in the Tyler family, General was retired to a pasture where he spent the remainder of his days, relates the *Pathfinder*.

When the horse died he was buried in the grove at Sherwood Forest, the Tyler home in Charles City county, Virginia. President Tyler erected over the grave a wooden slab and inscribed this epitaph on it:

Here lies the bones of my old horse  
"General,"

Who served his master faithfully for  
twenty-one years,  
And never blundered but once—  
Would that his master could say the  
same!

—New York Sun.

The St. Louis Zoo doesn't pay for all of its exhibits. Some of them come free of charge. In the current issue of the Zoological Society's quarterly the story of how five frogs, two snakes

and a tarantula were obtained from St. Louis commission men is told.

All of the specimens came into the United States on bunches of bananas from Caribbean countries. The Zoo has made arrangements with the commission men not to destroy such stowaways, but to turn them over for one of the exhibits in the reptile house.

Those now on display include three red-eyed tree frogs, about the size of a man's thumbnail; two Cuban tree frogs, two baby boa constrictors, and a tropical tarantula.

—St. Louis Post-Dispatch.

## A Weatherman's Valedictory

*Note—There follow excerpts from remarks of Roscoe Nunn as reported by the St. Louis Post-Dispatch. A senior meteorologist, Mr. Nunn is retiring after 47 years of service with the United States Weather Bureau, including work at Nashville, Tenn., and St. Louis.*

When I was 23 and the Weather Bureau 21, we came together, and I have "gone along" for 47 years. I have witnessed almost all the steps in the development and growth of the weather service, together with the increase in knowledge of the ways of the atmosphere and the progress of the science of meteorology.

I had no special advance preparation for the work, as, indeed, hardly anyone did in those days, except a few at the top. We studied meteorology, taking the courses prepared for us, while at the same time carrying on the routine duties of our jobs, and becoming "practical" weathermen.

There came an appeal to the imagination. As we gained an insight into the immensity of the problems and the almost insuperable difficulties blocking the way to improvement in weather forecasting—yet with the ever-beckoning hand of possibility, the elusive vision of a greater success—the challenge was irresistible. The magnitude of our ambition was incredible to the uninitiated. But we were engaged, as

most beautiful and fascinating field of labor in the world.

The first 10 years or more we were earth-bound. We did build a good organization for surface work and got as good results as could be hoped for on that basis. There was always eagerness to go aloft, but up to about 1892 the ambitious efforts for upper-air data were confined to observation of clouds, their character, heights and movements; balloon voyages; work at high mountain stations.

About 1893 the kite period came. Kites carrying instruments were sent up two to three miles, sometimes higher, to bring back records of temperature, pressure and humidity. Then about 1902 came the use of sounding balloons, with their meteorographs, going easily to 10 miles, sometimes 18 miles, above the earth. It was a magnificent extension of the upper air research begun with kites and resulted in a new and truer conception of the structure of the atmosphere.

Then came the pilot balloons—small balloons without instruments, sent up to great heights; their courses and speeds charted as they were watched with theodolites, and the direction and velocity of air currents at various levels determined, affording invaluable information to air pilots. Then, recently, the use of airplanes making stated flights with meteorological instruments has been very helpful.

Now, it seems that we are entering the era of the radio-meteorograph.

This instrument, when perfected, it is believed, will provide the most direct, speedy, dependable and universal means yet conceived for sampling the atmosphere from the ground up six or eight miles. The application of radio to meteorology is another epochal step

forward. It may prove to be a prime factor in improved weather forecasting.

But a weatherman who has had only 47 years of experience is not yet prepared to believe anything like perfect forecasting will ever be achieved.

—Memphis Commercial Appeal.

### *Uncle Sam's Best Sellers; Newton's Account Book; Van Wyck Brooks Writes of Margaret Bell's Work*

In the current Saturday Review of Literature, Paul Bixler, librarian of Antioch College, directs attention toward Federal Government publications in an article called "Uncle Sam's Best Sellers." It is a timely and useful article. Between 15,000 and 20,000 publications are sponsored by the Federal Government annually, and since the Government cannot advertise them this sort of notice serves to bring these pamphlets to the attention of many people who might otherwise never hear of them. The pamphlets are cheap and contain much useful information. The booklet, "Infant Care," has sold more copies (10 cents) than "Gone With the Wind," and its free distribution has been five times as large. A vast range of subject matter is covered in the Government pamphlets: child care, management, diet, sex instruction, are only a few of the topics discussed in the publications of the Children's Bureau. The Agricultural Department's enormous number of pamphlets, treating all phases of agriculture and husbandry problems, recently included one brought out in conjunction with the Tennessee Valley Authority and the land grant colleges and universities of the Tennessee Valley States called "Soil, the Nation's Basic Heritage," which should contribute in large measure to a better and more general understanding of the acute problem of soil conservation in this country. The variety of subject matter of the Agricultural Department's pamphlets is indicated by the essays on "Methods and Equipment of Home Laundry" and "Stain Removal From Fabrics"—mundane subjects which may not stir your blood to madness, but would be helpful in any reorganization of the whole problem of how to deal with your soiled clothes. The high point of Gov-

ernment publications is probably reached in the National Resources Committee's pamphlet, "Our Cities," and the Rural Electrification Administration's "Little Waters." These are brilliant papers. If you wish to know what is available in Government pamphlets on specific subjects you can write to the Superintendent of Documents for some of his forty-eight free price lists.

\* \* \*

Van Wyck Brooks, writing of Margaret Bell's recently published "Women of the Wilderness," says: "I have read a good deal of American history, but I recall no book that brings these earliest settlers so clearly before one's imagination, or makes them so human and appealing. They are also well individualized and treated with such sympathy, and all so skillfully interrelated. The only book which touches the fringe of the subject is Motley's 'Merry Mount,' which no one seems ever to have read."

\* \* \*

Here is an expense account of Isaac Newton, the great scientist, in the year 1665 when he was at Cambridge University:

	£	s.	d.
Drills, gravers, a hone, a			
hammer, and a mandril....	0	5	0
A magnet .....	0	16	0
Compasses .....	0	3	0
Glass bubbles .....	0	4	0
My Bachelor's account .....	0	17	0
At the tavern several times..	1	0	0
The Hist. of the Royal Society	0	7	0
Lost at cards twice .....	0	15	0
At the tavern twice .....	0	3	6
For oranges for my sister ....	0	4	2
From "Isaac Newton: 1642-1727,"			
by J. W. N. Sullivan.			

M. C.

—Louisville Courier-Journal.



**A Bother to Himself**

(Montreal Star)

A little hillbilly watched a man at a tourist camp making use of a comb and brush, a tooth brush, a nail file, and a whisk broom.

"Say, mister," he finally queried. "Are you always that much trouble to yourself?"

—Louisville *Courier-Journal*.**Economically a Flop**

(Hartford Courant.)

A scientist has succeeded in making mercury out of gold. Gold is worth \$35 an ounce, quicksilver about \$1 an ounce. Science marches on!

—Louisville *Courier-Journal*.**EXERCISES**

1. Why is the name James Roosevelt placed first in the first letter reprinted on page 70? Would the letter have any value as news if an unknown person had written it? Why?

2. Can you find material presented in a daily paper that has been rewritten from a printed source to which credit is frankly given? Clip and paste in your notebook.

3. Name written or printed sources of information from which a high school student might draw material that would interest the student body. Here are some: the administrative assistant's reports of the size of the school; the list of names of students who make a certain grade in the term; the library bulletin; current magazines that publish material related to any high school subject.

4. From the monthly library bulletin issued by the Board of Education or the public library glean some facts that will interest students. Write a lead to present your material. Make known the source of your information.

5. Write a note of congratulation to your principal on his anniversary as head of the school. In this letter ask him to give his advice on a subject that his office gives him authority to discuss, or ask his opinion on some subject. Write a lead introducing his reply as you would present it in a school paper.

6. Glean some facts from one of your exchanges and present them attractively, making the proper acknowledgment.

## Chapter IX

### THE INFORMATIVE INTERVIEW

**A**NOTHER fruitful source of news is the interview. From the reporting of a speech to the reporting of an informative interview there is just a step. In this book, interviews are classified as of two kinds: the informative interview and the human interest interview.

The purpose of the informative interview is to get before the reader information or opinion or advice from a recognized authority on the subject. The reporter of such an interview has no concern whatever with Mr. XYZ's appearance, or movements, or the setting in which the interview takes place. He is concerned only with the facts that Mr. XYZ gives him. These facts might, of course, be reported as straight news; but the report seems more alive to the reader if the words of the authority are quoted. Moreover, the interview form lends variety to the newspaper, and conversation *looks* interesting.

#### PERSONS TO INTERVIEW FOR INFORMATION

Persons of unquestioned importance; persons of influence; accepted authorities; the expert; one who has achieved distinction in any field; any reliable person who can talk on the new, the strange, the picturesque, the unexpected.

#### BEFORE THE INTERVIEW

1. Inform yourself of at least the high points of the subject. This is a most necessary step in preparation.
2. Get the correct full name of the person to be interviewed.
3. Inform yourself as to why he is an accepted authority on the subject. (How will you do this? Get the ear of some one who is acquainted with the person. If your paper has a morgue, consult it. Maybe he is in *Who's Who*.)
4. Prepare questions. (Let whatever information you want to get be your guide in preparing these questions.)

## DURING THE INTERVIEW

1. Note the significant remarks.
2. Try to catch exact phrases or sentences.
3. Get *all* the information needed in your article. If the person interviewed rambles, bring him back tactfully to your subject.
4. Be insistent, but courteous.
5. Don't miss chance remarks that have news value.

## AFTER THE INTERVIEW

Review the speaker's remarks and put them into your notebook at once, lest you forget.

Stand off from the interview, as it were, and pick out the most significant or striking remark, or decide what facts best summarize the interview. In either case, what is representative of the conversation that took place between the person interviewed and you, the reporter?

Put this representative statement first when you begin to write the interview.

## SIMPLE PLAN FOR ORGANIZING THE INTERVIEW STORY

1. Summary lead. Give an opinion or a statement made by the person interviewed, and identify him as an accepted authority, to give weight to his words. Include the occasion of the interview. (Why was the person interviewed?) A noun clause, an infinitive, or a direct quotation is a good form to use. Make the opening statement as striking as possible.

2. Direct quotation. This gives life, human interest, force, to the narrative.

3. Indirect quotation. This insures economy, variety, and a suggestion of the reporter's questions.

4. Brief direct quotation to conclude.

NOTE.—If you interview some one outside your school for your paper, you must make a point of contact between that person or his subject and your school life, to justify the appearance of the interview in a school paper.

## CAUTIONS:

Don't mix direct and indirect quotations in the same paragraph.

Keep the person interviewed in the mind of your readers by referring to him throughout the report. Get a list of nouns to use instead of his name.

Don't use *said* too often. Find synonyms.

Never use the first person even to suggest your questions.

EXAMPLE: *When asked what he thought of journalism in the high school, the youthful editor replied, etc.*, NOT *Then I asked, etc.*

**Put the High Light Into the Lead**

## INFORMATIVE INTERVIEWS

By MONA GARDNER

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Bombay, India, June 4.—“I foresee the independence of India in another two or three years!” Mohandas K. Gandhi told this reporter in an exclusive interview from his bed in a sea-side bungalow near Bombay, where the idolized leader of the Indian masses directed the momentous conferences aimed at effecting Hindu and Moslem unity in India.

“Political affairs,” the former Mahatma continued, “have changed in India during this past year. Many discordant factors have disappeared, and the whole outlook for India’s cause is now much more encouraging. Some of our colleagues say that dominion status will be achieved in five years. But that is too long! I feel that independence will come before then!”

### Says Outlook Brighter.

When asked regarding the effects of more conciliatory policy now evidenced by the British Government toward members of the All-India Congress, Gandhi nodded his head emphatically.

“Yes,” he said, “the whole outlook is much brighter now. The attitude of the British Government is helpful and encouraging. It is more lenient now, and more understanding than it has ever been before. Much is being accomplished as the result.

“Right now we are very hopeful,” the little 69-year-old Hindu said, “that the two great religious forces in India, the Hindus and the Moslems, will at last settle their differences amicably and come to a sound working agreement for political co-operation.”

### Returns to Bombay.

The frail “Savior of India,” as Gandhi is called by the Indian people, returned to Bombay after an exhaustive but triumphal tour of the troublous northwest frontier provinces, where his many addresses before village groups did much to strengthen political cohesion.

The chief significance of the trip, “the evidence it gives

of a marked change in the attitude of the British Government toward this former “passive” rebel. A year ago, had Gandhi attempted such a tour, it is almost certain that permission would have been refused, and, had he stepped foot across the border, he probably would have been arrested. From a “thorn in the flesh of the British Empire,” foreign observers here say, Gandhi has become now an eloquent champion of the Government.

“Unfortunately,” the advocate of passive resistance said, “in our present efforts to smooth out political knots and kinks, we have not been able to make much progress this past year in bettering the conditions of India’s millions of miserable farmers. But we have not lost sight of them for a moment. Their plight is always before us. Benefits, not only to the farmers, but to all Indians, will come more rapidly, though, with political dissension and animosity wiped out.”

### Gains Weight.

“You must not say I am ill,” Gandhi cautioned me. “So many newspapers have had me ill and dying these past few months. Actually, I am better now than I have been for a long time. I have even gained in weight. But, during this intense heat, I take the precaution of not overdoing physically, and for that reason I stay on my cot during the greater part of the day. I am seeing no visitors except the Congress ministers.

“But I am interested in the United States and in Americans always,” he added. “There is a special bond of sympathy between us, I believe. The Americans can understand our desire for independence.”

—North American  
Newspaper Alliance.

Dr. Victor G. Heiser, who has fought world plagues for thirty years, returned yesterday on the Hamburg-American liner St. Louis, bursting with ardor for his plan to raise \$2,000,000 to fight leprosy. During his

absence of six months in Southern Africa he examined more than 2,000 lepers in Basutoland, where 80,000 natives have this disease. He announced yesterday that Great Britain had volunteered \$100,000 annually toward the leper general fund.

The sixty-four-year-old author of "An American Doctor's Odyssey," who retired three years ago as associate director of the Rockefeller Foundation's international health division, is still carrying out his theory of "finding jobs for other people to do." From now on, he said, leprosy would be his chief study with occasional study of other serious diseases. He was youthfully optimistic that the thirty nations that had accepted his bid to attend the International Leprosy Association's congress next March in Cairo, Egypt, would see eye-to-eye with his plan for a world war against this disease.

Dr. Heiser believes that since no animals would remain infected with leprosy, science was seriously handicapped by having "no guinea pigs" for research work against leprosy. But he said a certain type of water buffalo in Java, called the carabao, has shown disease symptoms closely resembling leprosy. He was hopeful that an intensive study of this animal's bacillus would be made soon. Although the bacillus has been known for years, science had been unable to determine how it spreads or why it is isolated to certain climates.

#### **Fifty New Yorkers Afflicted**

Although there were about fifty New Yorkers suffering from leprosy, he said, New Yorkers did not get the disease here, apparently because of climatic conditions. The lepers had the disease when they came here "Yet there is leprosy in Finland and Nova Scotia, and 500,000 cases in Indo-China," he said, adding that there were only about 1,000 cases in the United States, for the most part concentrated in Florida, Louisiana and California.

Dr. Heiser discussed briefly his work as chairman of the health committee for New York's World Fair in 1939. He hopes to have the best health exhibit ever shown. He noted that 10,000 persons would be practically

living on the fair grounds, and that their living in perfectly ventilated and clean quarters would set an example.

Dr. Heiser took a vigorous slap at the hasty meals served at drug stores and the American cocktail habit.

—New York *Herald Tribune*.

**By HENRY LEE,**

*World-Telegram Staff Writer.*

In Kehl the Germans have erected a great wooden fence, forty feet high, and from behind it come the sounds—across the Rhine and into Strasbourg—of pneumatic drills, excavating work and hammering on steel.

"It looks like a big spite fence," said Henry C. Wolfe, "but behind it, the French secret service knows, is some kind of fortification."

Mr. Wolfe, a small, bespectacled magazine writer and lecturer, and author of "German Octopus," returned this week from a tour of European capitals. He believes that today's meeting at Munich of the leaders of four nations means the dismemberment of Czechoslovakia, either by agreement or aggression, and then a renewed German drive to the east and, inevitably, a holocaust.

#### **Sees No Chance for Czechs.**

"Chamberlain and Daladier are on one side of the table, and the two hardest-boiled politicians in Europe are on the other," he said. "Czechoslovakia can't come out of that poker party with her shirt on."

Since he went to Europe in 1917 as the first member of the Andover ambulance unit of the American Field Service Mr. Wolfe has made regular trips abroad and become acquainted with leaders in most of Central Europe. He was connected with Herbert Hoover's American Relief Administration and has been decorated by France, Greece, Rumania, Poland, Czechoslovakia and Yugoslavia.

"I don't believe Germany wants either Poland or Hungary as an ally," he said. "If Poland fights, Russia will attack. If Hungary attacks Czechoslovakia the Yugoslavs will enter Hungary, and then the Germans will have to protect their ally, and there are no better troops in the world than the Yugoslavs."

### He's Barred from Germany.

On the jacket of Mr. Wolfe's book is a flamboyant map of the world, with an octopus superimposed on it and Hitler's face on the head of the octopus. Shortly after its publication Mr. Wolfe was barred from Germany.

"But Hitler has done me a service," he said. "When my book came out some of my friends thought it was almost sensational. But Hitler has done everything I said he was going to do."

—New York *World-Telegram*.

SEATTLE, Wash., Dec. 9.—An ancient quarry of what he believed to be jade was found in eastern Oregon, M. J. Reusz, Seattle chemist, said here last night.

The supposed jade deposit, he said, is in an old tunnel on a desert hillside in Baker county, Oregon. Indications were that the stone was quarried centuries ago by Indians. The sheet is 1200 feet long, and at least 400 feet deep, he said, ranging in width from two inches to three feet.

Although Reusz declared the stone had been pronounced jade by several experts, Seattle geologists questioned the authenticity of his find. Henry Landes, geologist and dean of the University of Washington college of science, said he had never heard of the existence of jade in this part of the world nor had he heard of jade deposits "in place."

Reusz said that he intended to begin quarrying in the spring, but had written a letter to the American Museum of Natural History in New York offering to delay his work so that anthropologists could explore the old tunnel.

"I made the discovery two years ago while roaming through eastern Oregon in scientific research," the chemist explained. "I noticed a huge boulder on the side of a hill. It aroused my curiosity because it did not seem to belong there. I climbed up to investigate and found a hole at one side of the rock. I dug it larger and crawled in, to find myself in a tunnel that led straight to the sheet of jade."

"The tunnel was high enough for a man to walk in easily and niches were cut in the sides at frequent intervals. At the end where it struck the sheet of jade, it had caved in. It is just as if

jade, evidently made by an instrument unlike any we have today.

"The rock at the mouth of the tunnel, I judge, weighed about half a ton and must have been carried a distance of half a mile. It would have taken many men to handle it."

He suggested that the stone had been quarried by Indians who inhabited Mexico or Central America at the time of the discovery of America, during their migrations southward or on some extended expedition to the north.

—Portland *Oregonian*.

### By C. William Duncan

CAIRO, Egypt, is a city of strange contrasts, according to Baron Harold de Bildt, who has lived there twenty years and was a recent visitor in Philadelphia.

Many changes to modern ways have taken place in the city, giving it a 1938 appearance in certain sections and certain customs. But now, as was the case hundreds of years ago, Cairo and surrounding territory, in fact all of Egypt, are dependent on the ancient Nile. Reshaping a well-known political phrase, we might say, "As the Nile goes, so goes Egypt."

Baron de Bildt is a middle-aged man, more than six feet tall, with ruddy complexion, gray hair and closely cropped gray mustache. He was for fifteen years Swedish Minister to Egypt and then resigned. Recently he was requested by the British and Egyptian Governments to act as arbiter in certain questions. He continues to reside in Cairo.

Interesting changes that have come in Egypt since he first went there?

Of prime importance has been the recognition of Egypt as a fully independent State by Great Britain and all other Powers. The capitulations were abolished. They were the exemptions of countries from local jurisdiction and taxation. He mentioned, too, the treaty of alliance between Great Britain and Egypt by which British troops for twenty years will safeguard the independence and territorial integrity of Egypt.

THE Egyptian women and their status?

Polygamy has already ceased to be a habit. It is still legal, but is the ex-

ception rather than the rule. Egyptian women are better educated than they were twenty years ago.

Have they gone into the business world in droves?

Not the Moslem women. They cling to the ancient custom that woman's place is in the home and there are few of them working on the outside. It would offend the Moslem sentiment.

What about the women of other faiths?

They work in Cairo. One sees many Armenian, Grecian, Italian and Jewish women working as typists, office girls and shop clerks. Egyptian women work in the fields, as always, and he was referring to Cairo and not to the country districts when he spoke of Moslem women staying at home.

The veil?

Rapidly disappearing among the women of upper classes, many of whom wear European dress.

How is the young King getting along?

Splendidly. He is very popular. The nation displayed great joy when King Farouk at eighteen married an Egyptian beauty. An heir is expected this Winter.

**K**ING FOUAD was the first King, ruling from 1922 to 1936. He was a man of modern spirit and did a great deal toward bringing European methods to Cairo. He displayed religious tolerance and was strongly interested in European learning.

The son and present King as compared to the father?

Has extreme personal charm, but has seen little of the world. He is working hard to acquaint himself with the conditions of his own country and other countries. He is intensely interested in sports and his popularity is unquestioned.

The hobbies of young Egyptians?

They play rugby football. The Boy Scout movement is exceedingly popular. Different communities have their own Boy Scout troops.

Baron de Bildt explained about the Nile.

"It is just as important to Egypt as it was hundreds of years ago," he said.

"Prosperity in Egypt depends upon the flow of the Nile because there is

no other form of irrigation. Farmers cannot get along without it. There is a biblical saying somewhat on this order, 'Wherever the river cometh there is life.' That is indeed true of the Nile.

"Things grow wherever the Nile makes its precious deposits of slime. In other places you'll see only sand. If the Nile changes its course, one region suffers and another gains."

Important products of the fields in Egypt?

**C**OTTON of stable quality is raised. Maize and sugar are other principal crops.

He spoke about changes in the City of Cairo. What about the peasants in the outlying districts?

Their habits and customs remain untouched, and they are governed largely by the religious beliefs of Islam.

Do the British and Egyptians fear that Mussolini will start cutting in and trying to take territory for Italy?

Because of his position in diplomatic circles the Baron declined to answer that question.

Does he know Judge Jasper Brinton, of Cairo, who was interviewed for this column some years ago?

Yes. The Judge is a popular man there. He presides over the international mixed tribunals set up to judge cases when one or both persons involved in a case are non-Egyptians. This tribunal will cease to function in 1950, when Egypt will assume entire jurisdiction over all the people in the country.

How did Egypt achieve independence?

By appeal to reason rather than to the sword. The people wanted it and are happy to have it.

Why is the Baron in the United States?

To attend the international convention of Rotary at San Francisco.

Only one who belongs to a club in such a cosmopolitan city as Cairo can appreciate the value of Rotary in bringing about finer relations and understandings among men of all nations, he concluded.

—Philadelphia Public Ledger.



Exhibiting a broken rifle stock scarred by fang marks, James Nishitani, 17 years old, a Lincoln High School pupil, told today how he clubbed an eighty-pound timber wolf to death with the weapon and his fists in a terrible struggle on a ranch near Dryden, Chelan County.

The boy, who lives at 9730 Victory Way, saved his mother, his smaller brother and another boy from injury or death after the cornered beast turned on them.

The battle took place at 3:30 o'clock the morning of May 21 at the Dell Deach Ranch.

"We went over east of the mountains to visit the Deaches and arrived after dark the night before it happened," the boy said. "I didn't know much about the arrangement of the house and the grounds.

"The Camas River runs right back of the house. There is a bridge across it, and a fence in the middle of the bridge. There were some goats on the other side of the river and they woke us up. A wolf was trying to jump over the fence across the bridge and get in among them. It was just light enough to see.

"Donald Deach—he's 12 years old—ran out to scare the wolf away. My brother, Samuel, who is 14, and I got out of bed and ran out to the front of the house where our automobile was parked up against a fence near the porch. I wanted to get a .22-caliber target rifle from the car. The Deaches' car was near ours.

"The gun was in a leather case. As I was trying to get it out of the case the wolf ran right past between the

cars, saw the fence, and turned back at me. Donald had joined my brother and me by then and they both started to run.

"I swung the rifle case, with the gun inside, and hit the wolf on the head. He snapped at it and caught it between his teeth. The teeth went through the leather and scarred the stock.

"I knew I had to get the gun away from him, so I hit him on the jaw with my fist.

"My mother had come out to the porch, and when she saw me fighting with the wolf she jumped down and leaned over to pick up an automobile pump which was lying on the ground.

"Hitting the wolf's jaw had made him release the gun case and he started to jump at my mother. I hit him on the back just as hard as I could swing the rifle case as he went past, and it knocked him down. He got up and jumped at me.

"I kept clubbing at him with the rifle case. I had sense enough to wait until he left his feet, lunging at me.

"I think if I had tried to hit him while his feet were on the ground he would have dodged and gotten in under the rifle case. It was just like hitting a baseball—just waiting for the pitch to get close to you.

"Finally I knocked him out and Dell Deach, who owns the ranch, killed him with an ax."

The terrific impact of the blows broke the rifle stock, even though it was protected by the heavy leather case.

—Seattle Daily Times.

## EXERCISES

1. Read the lead of each interview in this chapter. Note elements contained in each lead. What high light is brought out? Who is interviewed? Identification? Occasion of the interview? Quote passages of indirect discourse in each. Why is it used? Note how the person interviewed is recalled in each article. What verbs are used for *said*?

2. In the Baron Harold de Bildt interview, note the economy with which the reporter's questions are suggested.

3. From a local paper clip an informative interview and paste it in your notebook, leaving a wide right-hand margin. Underline the substantive element that identifies the speaker as an accepted authority. By marginal notes opposite the part of the article in question, indicate the content of the lead; form of lead; name of the speaker; element identifying the speaker as an authority; direct discourse; indirect discourse. Note in how many ways the speaker is recalled in the article. What verbs are used for *said*? Can you think of a way that the write-up might be improved?

4. Cite examples of persons outside your school who would qualify under each classification suggested under "Persons to Interview for Information," page 75. On what should you like each to give you information?

5. Cite examples of persons in your school who qualify under each classification. On what subject might you interview each one for your paper?

6. Imagine that you have sought an interview with a member of the faculty who has a specialty. Following the suggestions printed above, write the lead. Follow by a direct quotation. In class read your openings one after the other. Repetition will give you the swing of a formal interview lead. Criticize one another, and revise if necessary on the spot.

7. Arrange with a member of your journalism class for an interview. Plan your questions. In the presence of the rest of the class carry on the interview. The interview will be followed by class discussion to include these questions: What were the good points in your questions? Bad points? Did the reporter make the most of hints from the student interviewed?

8. Interview the chairman of your scholarship committee on scholarships awarded last term. Write the interview as it should appear in the first school paper to come out after the conferring of awards.

9. Interview your college entrance adviser on opportunities for students of high standing but slim purses.

10. What does your football coach consider the value of football? Report his opinions.

11. What does your baseball coach consider the value of baseball? Report his opinions.

12. Interview your swimming coach on the history of the team.

## Chapter X

### SOME JOURNALISTIC FORMS

A STUDY of any good newspaper will show that certain journalistic forms are constantly used. If the tyro wishes to include them in his repertoire of journalistic accomplishments, he must note carefully how and why they are used and in what position. A few of them are italicized in the following. A study of leads in Chapter III and of news stories throughout the book will furnish other examples.

Alicante, Spain, June 6—(AP)—Insurgent air raiders swept down the Mediterranean coast today leaving at least 84 dead and 300 injured in a bomb-pocked trail from Castellon de la Llana to Alicante.

—Associated Press.

*Date line*

Air-minded persons among the ancients swallowed bitter medicine to produce levitation of the human body and thus make flying possible without either wings, machinery, or gas bags, according to Dr. Berthold Laufer, curator of anthropology for the Field museum, whose book, "The Prehistory of Aviation," has just been published by the museum.

—Chicago Tribune.

*Fixing the authority*

Note position in the sentence.

Frankfort, Ky., Dec. 10.—Tobacco sales over warehouse floors during November totaled 3,102,995 pounds, and brought \$317,088.04, according to reports received by Newton Bright, Commissioner of Agriculture.

—Louisville Courier-Journal.

Irving Berlin, well-known composer of popular music, has been confined to his home at 29 West Forty-sixth street by a serious illness for the last two weeks, it was learned to-day.

—New York Sun.

*It was learned.*

Likewise it was rumored, it was reported, etc.

The Courier-Journal Frankfort Bureau  
Frankfort, Ky., Dec. 10.—Governor Sampson and the State Board of Charities and Corrections are considering

plans whereby prison labor would be used in the preparation of stone, gravel and other road materials, *it was announced* today at the Governor's office.

—Louisville *Courier-Journal*.

*It was announced.*

SAN FRANCISCO, Sept. 22 (AP).—Roy Chapman Andrews, *explorer and archaeologist*, arrived today from China after an ineffectual attempt to penetrate into the Gobi Desert to discover possible human evidences that it is the "cradle of mankind."

—Associated Press.

*Identifying the person to justify the story*

D. D. Knowles, *research engineer of the Westinghouse Electric and Manufacturing Company*, exhibited at the Hotel Pennsylvania yesterday an electric recording device *said to be* incomparably the most sensitive thing of the sort so far produced by man.

—New York *World*.

*To justify the fact as presented by its sponsor, when it may not be corroborated by complete evidence*

Five hundred men, women and children participated last night in a Negro passion play, "Passion and Triumph," at the Fifth Regiment Armory.

Easily four times that many persons, both white and Negro, watched the spectacle unfold, to the accompaniment of hymns and spirituals by a mixed chorus of 300, on an improvised stage at one end of the huge main floor of the armory.

—Baltimore *Sun*.

*Persons not people*

More than two hundred billion feet of photographic paper are used annually in the United States.

—Seattle *Daily Times*.

*More than, not over*

*More than 150* young women of the city will take up their posts today as "salesgirls" in charge of the forty-five booths for the sale of Christmas seals by the Philadelphia Health Council and Tuberculosis Committee.

—Philadelphia *Public Ledger*.

## EXERCISES

1. Identify the persons mentioned below to justify the story. For practice, make up the necessary facts.

Mary Jones . . . returned to school after a month's travel in Brazil.

Cosmo Hamilton . . . addressed the assembly on the writing of *Pickwick*.

Mr. Edward O. Berry . . . advises students to decide upon their college early in their career.

Richard E. Dooley . . . predicts a bright future for this year's football team.

2. Fix the authority for these statements:

Five thousand students registered this term.

Never give an opinion in a news story.

John Brown is the most popular boy in his class.

The driver was not the owner of the car as reported.

3. Play up the news in each of the statements below on the authority of its sponsor. The news given has not been corroborated by complete evidence. You must guard against libel.

Several artists have said that Mary Smith's interpretation of the school tower is the best ever drawn by a student. (Mary Smith's interpretation of the school tower is said to be the best, etc.)

Five schools and two journalists have said that the XYZ is the best high school paper in the city.

The school doctor's measurements show that John Doe is the tallest boy in the school.

4. Write the date line for a story, dated January 12, 1928, and sent to your paper by an alumnus who is traveling in Brazil.

5. Rewrite correctly:

The largest crowd ever seen at an Evander-Washington game packed the stands.

A large number of students heard Dr. Walter E. Peck talk on *Shelley—His Life and Works*.

Over 40,000 people packed the Yale bowl to see the Yale-Princeton game last week.

## Chapter XI

### THE FEATURE STORY

THE feature story is a narrative which depends upon dramatic or human elements for interest. It is intended to create an emotional effect in the reader's mind rather than to give straight news. It satisfies the interest of the reader as a human being, hence it is sometimes called the "human interest story." Feature stories have slight news value but they are frequently by-products of straight news. They may be of any length, from a few lines to the long feature of the Sunday magazine section of the newspaper which is known as a special feature article.

Material for feature stories is always at hand for the journalist with a little imagination and a heart and an eye for the dramatic. One day a government carrier pigeon flew into a French class. Here was a chance for a journalist to exercise his imagination and produce a story. Two Douglas fir trees from A. W. Wadley's Bronxville nurseries were planted on the school campus. A few days later the *New York World* and the *New York Times* printed stories featuring a 300-pound California sea lion that had escaped from the same nurseries because he had grown homesick. (Both stories are reprinted in this chapter.) Question for a feature story to answer: Would the firs set out for Oregon some midnight? A chance remark to a fair partner on a youth's fondness for golf resulted in fairway trials worthy of humorous treatment. Two boys were planning to see Canada by motorcycle last summer. They went through the red tape of getting a license, to be refused finally because they were under age. Here was a chance for a fine climax at the end! Of such stuff are stories made that touch the emotions of the reader or amuse him and so relieve the monotony of column upon column of pure fact.

Feature stories afford the tyro an excellent opportunity to exercise his skill and originality in writing. In the telling of a feature story literary quality scores as it does nowhere else in newspaper reporting. In a group of freshmen who undertook to supply news to the older journalists, there was a young editor who used to start new entrants into the club like this: "There are two kinds of stories." (Here she would explain the news story.) "Now the feature story is just like a composition," she would say. And she was right in her comparison. Every well-

written composition should contain the elements of a well-written feature story. Her differentiation always bore quick fruit.

The feature writer's aim is the dramatist's aim: "Make 'em laugh; make 'em weep." The effect to be produced in the reader must govern the style. Whatever style will accomplish the effect is the one to use. The feature story may or may not begin with the formal news lead—usually not. As a rule, the short story beginning is the most effective. The note struck in the opening paragraph must be sustained throughout. The article may be whimsical, pathetic, humorous or tragic, weird, amusing, or imaginative. Whatever appeal it sets out to make it must accomplish without change of purpose. As in any dramatic narrative, the climax may come at the close. Indeed, a feature story may rival any O. Henry short story with its surprise ending. Every well-written feature story is characterized by three things:

Unity.

Dominant tone.

Single effect.

The feature story cannot be cut like the news article by removing paragraphs from the bottom upward.

A study of passages from any good literary work that suggests atmosphere will show that the writer creates the desired effect in the mind of the reader largely through the judicious selection of details and a choice of words that connote the "color" of the story. As the actors in a play must act in character, so the words in a feature must act in tone.

Washington Irving describes an English town in a storm, as he sees it looking through a back window into a stable yard. Without reading the passage you may feel the effect or dominant tone or atmosphere, whichever you choose to call it, through the details selected and the word tones.

Here they are:

A stable yard—rainy day—littered with wet straw—stagnant pool of water— island of muck—half-drowned fowls crowded together—under a cart—drenched—drooping tail—water trickled—cow standing patiently to be rained on—wreaths of vapor—her reeking hide—rain dripping from the eaves—sulky as the weather itself—comfortless and forlorn—crew of hardened ducks around a puddle—all of which produce WETNESS, which is totality of effect or dominant tone or atmosphere or mood.

### Use Color Words in a Color Story

## FEATURE STORIES

### HOW TWO PAPERS HANDLED ONE FEATURE STORY

#### ***Homesick Sea Lion, Tiring of Life in Yonkers, Starts for California Via the Bronx River***

Jerry, a handsome 300-pound California sea lion, in whom nostalgia for his own native cliffs, washed by Pacific breakers, is a stronger emotion than the domestic delights of Yonkers, has started home. Molly-O, his dainty brown wife, is forsaken; Nell, their flapper child, forgotten. So is the pool of Albert Wadley's Bronxville Nurseries, where Jerry eked out until Tuesday evening a Babylonian captivity of six months.

By last night Jerry had accomplished about twelve miles of his journey. In the Bronx River, at 182d Street and Boston Road, New York City, California might still seem far away. But he had made a step in the right direction. There were men on the banks with nets and lassos and tempting tidbits of fish. Jerry avoided the nets, slithered out of the lassos, but accepted the fish with thanks. It was best to be prepared for a long journey. California was 3,000 miles off as the crow flies, and Jerry is no crow. He was still free last night and his pursuers were tired out.

Jerry's was an adventurous day's journey for any sea lion. In mileage it was not so great, but in flipperage it was enormous. Jerry traveled by land and by water. He tried the macadam and the bushes. He was hit by an automobile. He shot a rapids and at least one waterfall. Nothing is too arduous for a native son homeward bound.

Jerry, Mr. Wadley says, has been living with Molly-O and Nell in the pool at the nurseries, Tuckahoe Road and Central Avenue, for six months. He was always a good sea lion, his master says, but a little wild, a little inclined to wander. Twice before he

flipped out of the pond and started off. This time he got clear away.

Down through Westchester meanders the Grassy Sprain, a gentle stream and a fine highway for any sea lion. Jerry took it. But presently he concluded that this was not the way to California. So he tried the road. It was there, late Tuesday night, that a policeman was breathing the balmy weather when a motorist stopped.

"I've just hit a sea lion," the motorist volunteered, pop-eyed.

"You don't say," the law affably responded. "Mind the S-turn up the road. There's a herd of elephants just round the corner of it."

When the big rolling thing bumped him with a metallic flipper, Jerry was frightened. So he turned toward water and was soon bobbing and cavorting merrily down the Bronx River. At Botanical Gardens there is a fifteen-foot waterfall. Jerry took it in his stride. Another spillway ten feet high at the Bronxdale Bridge near 191st Street was no trouble, either. But a little way down, at 182d Street, the falls are higher, and Jerry paused.

It was there that Jerry's pursuers worked all day to catch him, while crowds looked on. Basket after basket of fish lured Jerry, but, like any well-trained sea lion, he always knew when he had had enough. The stream was deep, cool, and pleasant, and there, at last reports last night, Jerry was basking. He basked in that rollicking way that sea lions have, and anybody who saw him could tell the reason why. Jerry was homeward bound, and would take a lot of catching.

—New York Times.



# ***Jerry Makes Gallant Effort To Become a Real Sea Lion***

## ***He Gets as Far as Bronx Park in Atlantic Flight From His Quiet Pool in Yonkers***

A motorist, pale and trembling, rushed into the lunch wagon of John Harrison in Tuckahoe early yesterday morning and gasped:

"Give me a cup of coffee, quick!"

Harrison obliged, and the motorist, greatly agitated, drank hurriedly. Then, after composing himself a bit he asked almost apologetically:

"Say, do you have sea lions around here?"

Harrison looked toward his assistant and winked.

"Sea lions?"

"That's what I said Sea lions. I saw one in the Bronx River. Give me another cup of coffee."

"Give him another cup of coffee, quick, Joe," said Harrison to his assistant. "He's seeing things."

But a sea lion it was, for Jerry, a six-year-old California sea lion weighing about 200 pounds and owned by Alfred M. Wadley, proprietor of the Bronxville Nurseries, Yonkers, had escaped from a pool in the nurseries. It was not until late yesterday afternoon that he was captured in Bronx Park after causing palpitating hearts and a good deal of trouble.

Sea lions get tired of pools. So

Tuesday night Jerry hopped out of the pool and into the Bronx River. He began to swim toward what he hoped would be the sea. Although he had to encounter at least four falls, at last he reached a lake in Bronx Park. But it wasn't the ocean and Jerry wanted the ocean.

During his swim from Yonkers to Bronx Park Jerry startled many motorists on Bronx parkway. When Mr. Wadley learned of the escape of his pet he started a campaign to capture it. But that wasn't so easy.

Efforts to coax the sea lion failed. Wadley and Bronx Park attendants then conferred and decided to serve Jerry fish and place a net over him while he was appeasing his appetite. Jerry would seem to be giving his attention wholly to the fish, but each time the attendants tried to net him he would twist himself free. Two baskets were exhausted before he succumbed to the net.

Last night Jerry was back telling his two fellow sea lions about his great adventure and how he almost reached the sea.

—New York *World*.

## **FEATURE STORIES OF VARIOUS TYPES**

Chief Kiutus Tecumseh, a grandson of the famous chief, who is on a concert tour, visited the Children's Hospital in Longwood avenue yesterday and sang for the young patients. Just ordinary singers are nothing unusual at the hospital, but a real, live Indian in an eagle feather headdress and full regalia is something to delight any child.

He allowed the older boys to war-whoop around the wards with his battle axe, while he sat on a little girl's bed and talked with her about her doll.

Although a bachelor, he showed remarkable adaptability to the ways of the boys and girls. They took to him immediately and cheered lustily when he produced a box of apples from his ranch at Wenatchee, Wash. The chief's visit was arranged by Mrs. E. W. Cummings of the hospital's welfare committee and Miss Sturtevant of radio station WBZZ. He has studied in Chicago and New York and has been to Europe.

—Boston *Herald*.

# Kennedys Solve Their Housing By Renting Overflow Cottage

The London Embassy With Only Eight Bedrooms Is Too Small When All the Nine Children Are Home—Win Interest of Royalty and Public.

(By the Associated Press)

**L**ONDON, June 4.—The Joe Kennedys think they have licked their own private British housing problem.

That's pretty good for the Kennedys, since the ambassador's family includes nine children. And the British public—not to mention the British monarch—has shown a lively interest in how they all get along.

When petite, black-haired Mrs. Kennedy sailed last March from New York she sighed, "I don't suppose any place will be big enough."

## Worst Fears Realized.

Her worst fears were materialized, and then were dispelled.

Although the ambassador's official residence at 14 Prince's Gate has eight bedrooms, it was indeed too small. But Mrs. Kennedy explained:

"We have taken a cottage in the country which should take care of the overflow unless the boys bring all of Harvard with them."

Another help will be the tours the children are going to take. Already well traveled, the younger children especially are enthusiastic sightseers. They stood outside Buckingham palace one day and photographed the changing of the guard while mama and papa were inside chatting with their British majesties.

## Chats About Children.

That formal interview went off with informal ease.

"They're very charming and natural," Mrs. Kennedy said.

And what did they talk about?

"We just discussed the children. The ambassador said the children of the royal family were much less spoiled than some of the Kennedy children."

The Kennedy children have helped

the Kennedys walk into the circle of British interests.

On their arrival, newspaper headlines read:

"Kids Take Over the Embassy."

"King George Asks to See Kennedy's Nine Children."

"Queen Talks Babies With Mrs. Kennedy."

Of the ambassador one London paper said:

"The new American ambassador will be a great success . . . His reddish hair and his smile are completely disarming."

Of Mrs. Kennedy another writer said:

"She's still girlish-looking . . . but you see at once there's no ambassadorial situation likely to come her way with which she could not cope."

## Shoots a Hole in One.

Kennedy hardly had got rid of his sea legs when he did the "right" thing in a magnificent way by shooting a hole in one at the Stoke Poges golf course.

Mrs. Kennedy presented her daughters, Rosemary and Kathleen, at court recently.

After we had gone over the list of names and whereabouts of the children (the two eldest boys are still at Harvard), I asked Mrs. Kennedy finally if she had any rule for raising a large family.

"I am loath to answer that question," she said, "until I see how my own family turns out."

Helping her are the family governess and a nurse whom she brought along, as well as a small staff of servants. The English servant problem, traditional headache for newly-arrived Americans, was solved for her by embassy attaches.

—Kansas City Star.

## ***Curran Now Pens Praise of Roach, The Humble 'Sea Gull of the Sink'***

***Though Hand in Hand With Man in the Long  
Climb From Savagery, It Has Outstripped  
Him in Courtesy, Deputy Mayor Holds***

A nearly lyrical defense of cockroaches is the latest move by Deputy Mayor Henry H. Curran in the pleasant controversy arising from his flinty attitude toward a plea for playgrounds for the city's dogs.

About a fortnight ago, replying to John H. Prenzlau, pet owner, of 277 West End Avenue, the Deputy Mayor warned that, if the boon were granted, those who catered to cats would request space for them, and next there would be applications for canary preserves. "And," Mr. Curran concluded, wistfully, "what about the pet roaches?"

That reply apparently drew a counter-reply from L. E. Schlechter, counsel to the "Dog Welfare Society," in which the writer, in true Curranesque style, insisted there was no analogy between the plight of canines and cockroaches.

"Alas, poor roach!" Mr. Curran laments. "Is there no little place in your heart for this industrious and peaceable member of the world's family of living things?"

Maintaining that the friendless insect is really the "sea gull of the sink, humble and faithful," the Deputy Mayor continues:

"It is true that the roach makes only a modest utilitarian appeal—and you and I may be alongside of him in that—but it seems to me he makes a very real esthetic appeal. For instance, have you ever seen two roaches approach each other? I was in an army hospital in France for some time, and from my pillow I watched the near-by roaches, came to know them, and learned their characteristics. They have mastered the art of passing each other with a peace and courtesy that are in sad contrast to the way in which human beings bustle each other about on the sidewalk and pass each other in motor

cars, blowing horns and scowling as they go by. When roaches come near to each other they pause, then stop, then wave their feelers in friendly and courteous greeting as they discuss the passage about to take place. In a moment and with rare grace each withdraws to one side and they pass in peace. It is not often that one may see such an esthetic sight as this on Broadway.

"But, more than that, when those hospital roaches came too close to my pillow for the soundness of such sleep as was accorded me, I would speak to them by name, thus: 'Now, Bill, won't you please pull off just a little way because I want to sleep?' The roaches never failed to wave their feelers at me in kindly consent and withdraw.

"I am afraid, however, that you have never seen the sorrel roach, the greatest roach of them all. It is he who has helped most in 'man's upward climb from savagery to civilization.' It is thought rather than action that has led mankind up this long hill, is it not? You will remember the statue of 'The Thinker' in the Luxembourg. His earnest, abstracted posture always reminds me of the posture of the sorrel roach as distinguished from the vivacious black roach and his little brown brothers. The sorrel roach, who is at least an inch longer than his fellow roaches, will stand still for hours just around the corner of the icebox or the dresser, thinking and pondering. He will not be disturbed until the last moment when the danger from mankind becomes too imminent.

"In fairness I do not citearchie of the intelligentsia, becausearchie and his typewriter are now legendary characters, like Lancelot and Guinevere, or Gog and Magog.

"Our orators remind us that trade follows the flag, but the roach follows

the pipe, aye, even the sorrel roach, the unsung sage of the American home. Industry, courtesy, thought, philosophy—they are the gifts which come, night by night in the kitchen sink, from the roach as he rises hand in hand with mankind on the long, long climb from savagery to civilization."

—New York Times.

By the Associated Press

PORTLAND, Ore., June 7.—Meager subsistence in hovels has been the lot of scores of men, women and children who left the dust bowls in dilapidated automobiles to seek a promised land in Oregon

For every farmer resettled with money and land from the Government, a dozen others have drifted to the back roads, scratching out garden patches in the timber, working for subsistence in the fields and living in makeshift homes.

The records of the Farm Security Administration are filled with happy interviews from families that qualify in money, implements, stock and intelligence. For the majority of others there is only desolation.

Deep in Oregon's rich farm, dairy and orchard region, a middle aged man with a tubercular wife, two sons and three daughters took refuge in their flight from Eastern Colorado.

The environment shocked a relief investigator. The mother and father slept in a trailer more like a box-car. It teetered on its rusty jacks when the wind blew. Chickens wandered in and out the flapping door, at home on a soiled, untidy bed or hopping from broken chair to grubby table.

Two boys of pre-school age slept on a bursting mattress in a packing box hut. The chickens had been there, too. A collie slept on the boys' bed.

The girls—one of them went to a distant high school in the county bus—had a shack a few yards up the slope. It was tidier and here and there a child's hand had lightened the appearance of misery with a magazine picture.

Three goats provided milk. The only cow was dry.

A few vegetable plants pushed through soil around fir stumps.

A ragged, Kansas plains family had set up a half-tent, half-shack home on

another hillside. From the canvas-covered doorway they looked out on fertile orchards and clover fields sweeping westward to the cool mountains.

The father toiled on a seven-acre tract felling fir and hewing and sawing it into cordwood. His labor was the price of his tenancy. The fuel will be sold in town and the slim revenue may provide a crop among the stumps next season.

"It's green and cool here and there's not so much dust," said the mother. Two children, a boy and a girl, clung to her tattered skirts.

"Our friends in Kansas wrote that it rained this year but we're not going back," she said. "My husband has always been a farmer and as soon as we get a little money ahead we'll start buying our own place."

One family—the parents, a little boy and a baby—had the good fortune to live by a creek. They had caught an eight-inch trout in a gunnysack and were cleaning it for dinner.

The Northwest Regional Planning Commission estimated that 36,000 families left dust bowl homes in seven years.

—Associated Press.

Somewhere between San Francisco and Chicago last night, Harold Drouin was waging a desperate race.

Drouin, in San Francisco, got word from his young wife Saturday that his 2-year-old son was gravely ill in Chicago.

"I'll get there," Drouin wired back grimly—and briefly, for he lacked even enough money to finance the bus trip.

He started out to hitch-hike the 2,000 mile route across two thirds of the continent . . .

Last night the police of San Francisco and every point between here and Chicago were hunting Drouin, to give him a teletype message his wife gave Chicago officers.

The message:

"Harold Drouin: Your wife needs you badly. Get to the nearest American Airlines office, where a free ticket to Chicago awaits you. The funeral for your son will be held tomorrow. He died Sunday."

—San Francisco Examiner.

## Paris Now Has Leaning Tower

Paris (U.P.)—The Leaning Tower of Paris—not Pisa—soon may rank with other leaning towers of the world. The crooked tower of the Church of Notre-Dame de Bonne-Nouvelle has not yet rated Baedeker's Guide, but it is decidedly on the slant and is attracting more and more tourists who find a leaning tower more interesting than an erect one.

Every year the crack grows wider between the tower and the side of the church to which it is joined. Once a rectangular clock, fixed in the side of the tower, told the time to everyone for miles around; but when the tower got such pronounced inclinations, the clock could not adjust itself to the situation. So someone compromised things by hanging the clock on a wrought-iron bracket extending over the sidewalk. Its time is correct, within a minute, today.

When the tower of Bonne-Nouvelle began leaning nobody knows. Anne of Austria laid its cornerstone back in 1593 and Anne laid the stone straight. What she and no one else realized was

that Bonne-Nouvelle hill was nothing but a city dump—the uninhabited backyard of Sixteenth Century Parisians who threw so much rubbish away that their rubbish pile grew into a hill.

So, while chicken-coops and flimsy shacks did quite well on the new hill, heavy structures were really too much for the shifty soil. The Church of Notre-Dame de Bonne-Nouvelle is now one of the few stone structures still standing. The others have been razed or have fallen down.

Several years ago, at the instigation of the Beaux Arts, the tower of Bonne-Nouvelle was stabilized by a compensating arrangement in its basement, but it still leans. It is not fifteen feet out of line as is the Tower of Pisa. Nor has it the glamour of the Imperial leaning bottle-pagoda of Pei-Hui, in Peiping. But at least Paris can compete with the towers of Ems, Asinelli, Ulm, St. Moritz and Garisenda when it comes to offering groggy buildings to sightseers.

—Louisville *Courier-Journal*.

Flagpole Kelly—address, General Delivery, U. S. A.—yesterday finished painting “the best pole I ever worked on” and he’s on his way again.

The pole, one of three 210-foot jobs in front of the Union Station, was completed in three days and even has 3 extra coats of paint on the base not required in the voluminous Government specifications handed Flagpole when he got the contract.

“I threw those in because the Parks people were nice to me,” he said. “They’re the first nice Government workers I’ve met.”

Kelly gets \$8 an hour when he’s working and his territory is all 48 States which he covers in two years flat.

“I’d like to settle down,” he says wistfully, “and have a home with home cooking, but I tried it once and every time a railroad whistle blew I’d put my hat on. This way I’m always broke,

traveling and entertaining eat up the profits.”

Practically all the thousand tourists who asked Kelly questions during his three-day stand on the Plaza wanted to know how tall the pole was and many wanted to know how he trained his two assistants well enough to place his life in their hands.

Kelly doesn’t train his ground men at all.

“I just pick up the first two out-of-work painters that apply in each town and I’m always sure they’re good and hungry,” he said.

Combining business with pleasure, Kelly will spend the next month in Ocean View, Va., where a couple of beautiful 175-foot jobs are itching to be painted.

If you want a job done, just drop him a line, general delivery. He’ll fill the bill in two years.

—Washington *Post*.

North Adams, Jan. 25—A grasshopper hopped into the grocery store of L. Sharron at the corner of Haughton street and Bracewell avenue today indicating that despite the heavy snowfall of about four inches the springlike creatures are ready to make their appearance. The grasshopper was exhibited to a local newspaper office as positive evidence of an unusual winter in the Berkshires.

—Springfield Republican.

## Detectives Help Blacksmith Find Buried Treasure

Oregonian-Chicago Tribune Leased Wire  
DANNISVILLE, N. J., June 2—Pete Hanke, the village blacksmith, today has a bright new bank book, showing a deposit of \$6000.

He made the deposit yesterday, after detectives dug up six \$1000 bills which Pete had buried several years ago under a willow tree near his smithy.

Last week he went to look for them, couldn't find them and reported them stolen. The detectives didn't believe him and started digging. Pete was six feet off in his calculations, that's all.

—Portland Oregonian.

## Feathered Hero of Verdun Dies of Old Age

PARIS (A. P.).—One of the feathered heroes of the great war—a carrier pigeon which helped save Verdun—has just died of old age. The bird had a wound stripe on its leg band and was one of the Government's pensioners, having been given a home and a largesse by a grateful nation.

Through a barrage of shrapnel the pigeon in 1916 carried a message that kept Froideterre Hill from being captured. In an order of the day the army cited the pigeon for "having maintained communication with the front line when all human means failed." In its flight through the barrage the pigeon was hit by a shell splinter that carried away its claws.

The pigeon will be mounted and placed in the Verdun war museum.

—New York Sun.

## CARRIES OFF RIGGING

### Squall Leaves Queer Yacht a Total Wreck

MARBLEHEAD, MASS., July 28 (A. P.).—The queerest craft seen in this harbor in many a year was nothing but a shattered, water-logged wreck today, after her maiden race had nearly ended in disaster for her seventy-year-old owner and designer, Isaac B. Mills.

The Sparrow, a centerboard 20-rater with double ends, had sides which flared inward to the deck so that her beam at waterline was considerably greater than at the rail. Her spars were very light and she had running and standing rigging.

That was before a heavy thunder squall struck the craft, which was trailing a fleet of Class R yachts in the first full-fledged race it had ever entered. The blast caught the Sparrow with unshortened sail, and literally yanked the mast out. With it went the rigging and Mr. Mills and two youths who were the crew. The craft thereupon capsized.

A launch which the yachting committee had ordered out when the squall appeared imminent threw a life preserver to Mills, but before the aged man, who was clinging to the side of his overturned boat, could grasp it, it struck him on the jaw and knocked him unconscious. All three were finally rescued, however, and other craft towed the Sparrow into a berth. Its owner then declared he never wanted to sail it again. The Sparrow was built in 1926 at Winthrop, Mass., from ideas obtained by Mr. Mills from an article in a magazine. Her maiden race was her first real test and yachtsmen here for the races expressed the opinion it would be her last.

—New York Sun.

## Geyser, 'Old Faithful,' Slows Up

Park naturalists kept a record of 1,187 eruptions of Yellowstone National Park's most widely known

geyser in 1932 and found the average interval between each period of activity to be 65.7 minutes, says a Department of the Interior bulletin. This Summer ranger-naturalists have clocked 157 eruptions over a twelve-day period and found the average interval to be 66 5/7 minutes. But nobody is greatly worried. Old Faithful has never failed in staging her hourly show since the early observations in 1870, and park naturalists estimate that her activity has been rather regular for probably 20,000 years.

—New York Times.

## Can't Locate Sister To Lindbergh Ship.

WILLIAM A. WELLMAN, producer-director of Paramount's "Men With Wings," epic cavalcade of the air, is in a quandary.

Eleven years after Col. Charles A. Lindbergh spanned the Atlantic Ocean in a Ryan cabin monoplane christened "The Spirit of St. Louis," Wellman can't find a replica to fly in the picture.

The nearest thing to it was a ship in the Imperial Valley—and that was crashed near Glendale while being delivered. The original monoplane is in the Smithsonian Institution, and officials will not loan it to Wellman. And such a plane must appear in the picture.

Failure to find a replica of "The Spirit of St. Louis" is not all of Wellman's hard luck. For a crash scene he needs a rescue plane, an amphibian of either Sikorsky or Loening manufacture, in service in 1927. The first ship was burned when a hangar went up in flames and the second was "washed out" in an accident 24 hours before Wellman had closed a deal with the owner.

—Washington Evening Star.

With cold weather gripping all Far Western States yesterday, frosts in Northern and Southern California were predicted following a record snowfall over the week-end. The forecast calls for continued subnormal temperatures in the interior areas and snow in the high mountain ranges.

From one to three feet of snow fell

in the higher levels, bringing precipitation almost to normal for the season. While ranchers, stockmen and power interests were jubilating over economic features of the snowfall, others hurried to the nearest mountain peak to enjoy winter sports.

Thrilling sport was provided on Kings mountain, San Mateo county, 2800 feet high. Starting with a few flakes on Saturday, the fall continued during the night, attaining almost blizzard proportions. Attempting to reach his cabin near the summit, Dr. J. C. McGovern, San Mateo county Coroner, was forced to abandon his automobile and cover the last mile on foot.

Southern California fruit growers were warned to look out for a cold wave. Rainfall in Los Angeles jumped ahead of last year's total for the first time this season, it was stated in Associated Press dispatches.

Snow and rain that have fallen in the vicinity of Bakersfield for three days showed no signs of abating yesterday.

Uniontown, Wash., reported a temperature of 30 below zero last night. Many "below zero" readings were reported from points in Nevada, Idaho, Eastern Oregon and Washington and Montana.

—San Francisco Chronicle.

## Prize Pike Is Hooked, But Diver Lands It

SENECA FALLS (U. P.).—It may be a fish story, but it's true, nevertheless, according to two Cayuga Lake State Park lifeguards. Frank Poleck and Denton Woodward, the lifeguards, say it happened this way:

While fishing after the park closed, Poleck hooked an 11-pound pike, but was unable to land it. Woodward, fearing the fish would get away, dived into the water, grabbing the fish by the gills. It measured thirty-four inches in length.

—New York Sun.

To save himself the trouble of propelling his wheel chair by hand, the inventive Mr. W. J. Hayes, who lives at 1920 2nd Ave. W., installed a gasoline motor under it.

Now comes the state to say that it is no longer a wheel chair but an automotive vehicle! And who is Mr. Hayes to dispute it? One small voice against the state department of licenses at Olympia!

So Hayes obediently purchased an automobile license for his wheel chair from County Auditor Earl Milliken the other day and plunked down an additional 50 cents for a certificate of title. And state highway patrolmen solemnly and gravely inspected the chair for brakes.

Of course, Hayes has no windshield swipe (required by law) for the reason he has no windshield; nor does he have a rear-view mirror, for the reason there is nowhere to attach such a mirror.

Additional data: The chair has a top speed of sixteen miles an hour and the motor gives seventy-five miles to the gallon.

—Seattle Post-Intelligencer.

Waiting and hoping are the stock in trade of every would-be actress. But few attain the goals they have waited and hoped for.

Katherine Hepburn is one of those few. She was only a slip of energy, eager, impulsive, when she received her first big Broadway opportunity. Arthur Hopkins, the stage producer, engaged her to play in "These Days." The play ran only a week, but it served to bring favorable notice to Miss Hepburn.

Loath to let her get away from his fold even though he had no part for her, Hopkins assigned her to understudy Hope Williams, star of the original stage production of Philip Barry's "Holiday." Now Miss Hepburn is starring in the screen version of that play at the Liberty Theatre.

Night after night Miss Hepburn stood in the wings and learned and studied and longed for one chance to play the part—but it never arrived.

"Miss Williams was apparently the healthiest star in the theatrical business," laughed Miss Hepburn in discussing the incident.

But for this spirited firebrand of the screen, who fought while she waited, the worm has turned. Today she is one of the screen's most glamorous figures, starring in the film version of the same

play she once dreamed of acting on the stage when she was an understudy for Hope Williams.

—Seattle Daily Times.

Life is something like a three-ringed circus at the Sheldon antelope refuge, just across the Oregon line in Nevada, according to information received yesterday at the office of the biological survey.

Forty-three baby antelopes, captured to form the nuclei for two new herds, are being fed on bottles. Reports here indicate that the infants are all the time asking for more, just like any other youngsters.

E. R. Sans, superintendent of the refuge, decided it was no one-man job and called in a neighboring CCC camp to assist him in the feeding operations.

The babies were captured immediately after birth, as it is impossible to catch them any other time.

As soon as they are old enough to stand the hardships of the trip they will be moved to new homes at Vantage, Wash., or Las Vegas, to establish new herds.

—Portland Oregonian.

**"Awrk! Awrk! Polly wants a cracker!"**

But, Polly's going to get more than a cracker.

She's going to get a new detention home at the United States Quarantine Station at Los Angeles Harbor.

Uncle Sam, it seems, wants a proper place to detain all incoming parrots, parakeets and their cousins, until he is sure they are not bringing in psitticosis, the "parrot fever."

Mrs. Mary D. Briggs, postmaster, was notified that sealed bids for the construction of the "polly parlor," together with a garage and shop, will be opened in the public buildings branch of the Procurement Division on October 28.

—Los Angeles Examiner.

Lambs and the younger generation are not the only ones who go astray in these days, the bureau of fisheries declared yesterday. For, although traditionally it is only one lamb out of 100 which loses its way, millions of



young salmon and other fish are now lost in irrigation canals and diversion ditches as they migrate seaward in California streams, a report states.

To keep them on the straight and narrow paths to the sea, the fish are now being given "screen tests," but not the Hollywood kind. The latest device which may be adopted creates an electric zone through which the fish will not pass, according to Shirley Baker, San Francisco engineer, who has just completed a study of fish screens used in other states.

—San Francisco *Examiner*.

LONDON, Dec. 31.—"Zyxt" is the last word in words—the final word in the final volume of the Oxford English Dictionary, now completed and in the printer's hands. The great dictionary has occupied more than 1,300 people for more than seventy years.

"Zyxt" is a very old Kentish word, meaning thou seest. Other words in the last volume include "wush," meaning to make a soft rushing sound; "wifle," meaning to wave, to swing; "whutter," the sound of flapping wings; "woop," meaning a convulsive sobbing, and "zooid," which is something resembling an animal but not one.

The making of the Oxford dictionary is one of the romances of English literature. Before its vast scope it is declared that Dr. Samuel Johnson's effort pales into insignificance. It is asserted that it will be the most complete authority on the meaning and derivation of English words in existence.

Two of its editors have died since the work was commenced, Sir James Murray, who began it, and Dr. Henry Bradley, who worked on it continuously for twenty-seven years. It has cost \$250,000 to produce, part of which has been raised by public subscription.

The present editors of the dictionary are Dr. W. A. Craigie and C. T. Onions. Dr. Craigie was Professor of English at the University of Chicago and acquired an American background, which is likely to be of great importance in regard to the popularity of the dictionary in the United States.

"The time for any prejudice against 'Americanisms,' is past," he said recently. "They have already proved

their value as additions to the English tongue wherever it is used. It is in phrases made up of common nouns and verbs that the inventive genius of the American tongue most displays itself.

"No doubt many of these might be described as slang, but they have a way of rising out of this character and taking their place in serious discourse and writing."

—New York *Times*.

Special to THE NEW YORK TIMES.

SAN JUAN CAPISTRANO, Calif., March 19.—For at least the 161st year, according to legend, the swallows returned on schedule today to the old San Juan Capistrano Mission. With clocklike regularity the birds come on St. Joseph's Day and depart on San Juan's Day, Oct. 23.

Led by scouts, the flock began whirling in over the ocean just before 6:30 o'clock this morning. In a brief pitched battle the swallows routed the swifts that during the Winter had used their nests on the adobe walls of the mission.

In the early days only a few padres, Spanish officers and Indians watched for the visitation. Today a throng of 3,000 greeted the swallows. A special mass, celebrated by the Rev. Arthur J. Hutchinson, the mission padre, was followed by a concert by a children's choir and a fiesta.

The widest prevailing legend of the swallows is recounted by Ramon Yorba, 78-year-old Indian, as having been told to him by his mother, who was born at the mission more than a century ago.

According to this, when the birds arrived on St. Joseph's Day 161 years ago they went first to a little hostelry near the mission, but the innkeeper drove them away and destroyed their nests. Then they turned to the mission, where they were welcomed and where they have made their Summer home ever since.

Sailors have told of picking up exhausted swallows on the decks of vessels far out on the Pacific, and another legend has the birds wintering in the Holy Land. But ornithologists believe that they fly to the jungles of Central and South America.

—New York *Times*.

## SPECIAL FEATURE ARTICLES

## Rockefeller's First Oil Company

BY S. J. KELLY

## Down by the River

I knew John D. Rockefeller, Henry M. Flagler, Stephen V. Harkness and Samuel Andrews.

I was often in that old block at the foot of Superior Street where their offices looked out upon the river.

A visitor in the office of the principal partner of Rockefeller, Flagler & Andrews, I saw him almost every day for several years and was told the history of the earlier firms and the formation of the companies that preceded Standard Oil. Recently, down along the river at the end of Superior Street Hill, I saw the vacant site of the Sexton Block. Cornering on the hill, it faced Merwin, the last street next to the river that ran south. The offices of the company were on the second floor and over their windows was the sign "Rockefeller & Andrews."

I remember that on the side slanting to the river docks was a lower floor with a restaurant and an iron stairway leading to the street level. Much of the building was occupied by insurance companies. Across the river were ore-stained docks. I looked along the old east wharves toward the lake and pictured the days when all passenger steamers docked there.

## His Start

The correct story of the first oil refinery that led to the Standard Oil Co. is this:

In April, 1858, John D. Rockefeller became the junior member of Clark, Gardner & Co., produce merchants at 39 to 45 River Street. He was not quite 19 and had been a bookkeeper for Hewitt & Tuttle, a forwarding house on the docks. He refused from them an annual salary of \$700. The young accountant had in less than three years saved about \$1,000 and his father, William A. Rockefeller, loaned him \$1,000.

With this combined capital he en-

tered the former firm. A year later, in August, 1859, Edwin Drake drilled his first successful oil well in the great Pennsylvania regions about Titusville. A stampede followed to the petroleum fields that could be compared to the rush to California in '49. Drillers, speculators, capitalists and visitors flocked to the region. Although Drake's well yielded less than four barrels a day at 56 cents a barrel, others were struck that spouted 300 barrels a day.

The excitement over oil filtered slowly into Cleveland. J. G. Hussey, who lived on Euclid Avenue about where the Andrew Carlin home stands, hurried to the region and made profitable investments. By the winter of 1859 the wave of speculation in oil caused a group of young capitalists here to send the young produce merchant, Rockefeller, to Titusville to report on the advisability of investment.

## Commissioned

He had been in business less than a year but went and reported unfavorably, giving as one reason the uncertainty of the continued flow of wells. But crude oil rose to \$20 a barrel and held at that in January, 1860. Refiners for the new industry were rapidly built, some at Pittsburgh. The little petroleum available before gushers were struck was used by wholesale drug manufacturers, but the distilling of oil now promised to become a growing business and Rockefeller decided to watch it. There had been some coal oil refined in Cleveland. Small stills began to dot the banks and slopes of Walworth Run. Sam Andrews, a young Englishman, who was the owner of a still, by close study had developed a process of cleaning oil with sulphuric acid. He visited the office of Rockefeller's produce firm endeavoring to interest them in his new method of refining. But crude oil fell to 10 cents

a barrel by December, 1861, and the firm was cautious. The business of the produce company had profited by the war. The price of oil fluctuated and began to rise. The following year was prosperous and Rockefeller started to disagree with George W. Gardner, one of his partners. On Dec. 1, 1862, the firm of Clark, Gardner & Co. dissolved, and became Clark & Rockefeller.

That year each member of the produce company had made \$17,000. The price of crude oil advanced with new wells and was rising to \$8 a barrel.

At the outset of 1863 Rockefeller formed a refining company with Maurice B. Clark, James H. Clark, Richard Clark and Sam Andrews. The Clark brothers were from England and all were connected with the commission house.

The Andrews' refinery was to be the company's plant. It was enlarged and the systematic refining of oil begun. Rockefeller was a silent partner and the firm name was Clark & Andrews.

—Cleveland Plain Dealer.

## Coast Guard's Triumph Over Notorious Rum Runner Told

Washington, June 4 (AP)—A hundred tall-masted schooners lay tugging gently at anchor chains just below the horizon line off the Atlantic Coast.

Below decks were case after case of whiskies and rums and gins awaiting the arrival of some smaller boat from the shore to deliver it to the speakeasies in New York and Boston and Baltimore and Philadelphia and Washington.

That was the rum row that flourished through the middle and late '20s. By the beginning of the '30s, however, the tall-masted schooners were being replaced by long, low ships, powered by Diesel engines and painted a dirty gray. They were less easily seen by the Coast Guardsmen.

During 1930, a low-hulled motor vessel was built at Kennebunkport, Maine, and named the *Pronto*. It was 65 feet long, had the one short mast and the low superstructure that was common to the new liquor smuggling fleet. It was destined to give the Coast Guard a lot of trouble during the six years that it plied the North Atlantic.

The cut of the vessel subjected it to Coast Guard suspicion before it was finished. Little surprise was felt when the *Pronto* was registered under the British flag with Bridgetown, Barbados, as its home port. It went easily and quickly into the rum-smuggling fleet.

### Notorious Within Year.

Less than a year later the *Pronto* had achieved notoriety. It was known to all Coast Guard units along the Atlantic Coast as one of the most successful vessels in the business.

Time after time it had nosed down the coast with a cargo of liquor, hovered just outside the line set by international treaties until it made connection with shore speedboats, unloaded cargo and headed back for its home port.

Persistent rumors crept into Coast Guard headquarters that the *Pronto* had grown so bold it had quit transferring cargo to speedboats for the final dash to land. Instead, it would slip into small harbors and inlets and unload its liquor directly upon trucks and vans which would haul the fluid away.

Time and again Coast Guard boats sighted the *Pronto* nosing along through the ruffling spray, always outside the international limits. Coast Guard boats began trailing it.

### Delayed Deliveries Costly.

Speedboats, approaching to take off cargo, would sight the patrol boat and shy away. If the *Pronto* moved down the coast, the Coast Guard ship would follow. If the *Pronto* stopped and drifted, so would the Coast Guard boat.

These delayed deliveries were costly for the *Pronto*. Its crew had to be

fed. And alcohol, or liquor, held too long in tins began to absorb the flavor of the metal. That trimmed value.

Nevertheless, this practice was not wholly satisfactory to the Coast Guard. Sometimes the Pronto would be off the coast several days before a patrol boat found it. That was plenty of time for it to make shore connections and unload cargo.

And, often, a Coast Guard ship would be hovering close to the Pronto. Night would come on. Suddenly, the Pronto would douse all lights and sprint past the patrol boat to escape in the dark before the Coast Guardsmen could turn their boat and take up the chase.

The dense fogs and heavy snowstorms along the New England coast were a help to the Pronto. As a last resort, if unable in any other way to shake off Coast Guard pursuit, the Pronto would pull into a Nova Scotian port, or to St. Pierre. Here the Coast Guard would be forced to drop the trail, international practice forbidding it to trail a ship into the waters of another Nation.

#### **Sighted Inside Customs.**

In February, 1932, the Pronto was sighted inside the customs limits by the Coast Guard patrol boat Jackson off the coast of Cape Cod. Not until solid shot had been fired across its bow did the Pronto heave to. Coast Guardsmen found 850 packages of liquor, wrapped in burlap, aboard. Before the case was brought to trial, though, it was found that restrictions had been written into the liquor treaty with Great Britain which prevented the ship from being held.

The Pronto was released and went back to its old pursuits. The Coast Guard resumed its practice of trailing the boat. Repeal came and the Pronto went ahead with its smuggling trade.

But now the form of the liquor smuggling trade had changed. In the old days, it had been a business of getting liquor into the United States. After repeal, the trade became largely one of smuggling raw alcohol to liquor rectifiers who would like to save customs duties. This tax on 190 proof alcohol ran high. The Pronto could handle, fairly easily, a cargo whose savings

of customs duties alone ran close to \$20,000.

In early October of 1935, the Coast Guard patrol boat Argo picked up the Pronto off Block Island. It cruised along in the wake of the liquor runner.

#### **Lights Doused.**

Suddenly, the Pronto started its motor, doused lights and cut across the bow of the patrol boat, heading in a direction opposite to that in which the Argo was pointed. The Argo set its searchlights on the Pronto and sought to prevent the other from escaping. Both Argo engines were set at full speed in reverse.

Thus the two boats maneuvered, the one driving forward, the other backward. The Pronto cut across the path of the Argo and the two collided. The Argo's siren sounded a general alarm for collision and its crew came boiling out on decks.

A hasty check-up showed that not much damage had been done to the Argo, but the Pronto seemed badly hurt.

A collision mat was rigged over the hole in the Pronto's hull. Pumps were started. But it soon became apparent that the Pronto was going to get a good wetting. Members of its crew, navigational instruments and all personal effects were taken on the Argo. The Pronto was taken in tow.

The Argo headed for New London, the Pronto in its wake. It plodded through the day in a rising wind and tumbling seas. By night, the wind had risen to a gale. The sea was rough and rain squalls were whipping across the two ships.

#### **Pronto Rescued.**

Soon after midnight, the hawser parted. The Argo circled about and kept the Pronto in view with its searchlights. Only the pilot house and one boat davit were visible in the threshing seas. At 3 o'clock in the morning, the cutter Champlain, a larger Coast Guard boat, came out to help the Argo.

It watched the Pronto through the day. In the afternoon, the seas began to moderate. The Champlain ran out storm oil and made fast to the Pronto again. The trip for New London started anew.

Just outside New London the Pronto

sank. The Champlain tugged at it gently. A part of the pilot house emerged from the water. The Champlain pulled the boat along slowly. The Pronto sank again; and again was pulled to the surface.

Finally, it was beached in a cove near the Coast Guard dock at New London.

Officers of the Pronto said it had alcohol on board. They said they had gotten it from another ship at sea, but that it was too dark for them to see the name of the other craft. They were very hazy about how they had known where to find the other ship.

The Pronto was repaired; its cargo of alcohol was abandoned; and late in October it left New London for Yarmouth to go back into its old trade. It had been outside the international limits when picked up by the Argo. A Coast Guard vessel followed the Pronto to Nantucket Shoals and there dropped the chase.

#### Turned to Europe.

By this time, the alcohol smugglers were beginning to turn to Europe for their supplies. New treaties had closed many of the old ports near the United States to smuggling craft. Small boats setting out with cargoes of liquor were required to post bonds to assure delivery at the ports to which they said they were going. This cut into profits.

One ring combined to have steamers bring alcohol from European ports and stay at sea until the smaller vessels had taken their cargo ashore. The Pronto went into this new type of smuggling.

But still it was tagged by patrol boats whenever they caught sight of it. Customs and alcohol tax agents were digging into its shore connections. All along the coast north of the Virginia capes, the patrol boats trailed the Pronto.

One boat would follow the Pronto to the edge of its patrol area. Then another would take over the job. Finally, the Pronto moved farther south in an effort to elude patrols and find a spot to discharge cargo.

#### Caught In Gale.

In mid-January of 1936, the Yamacraw at Savannah got instructions to go to the aid of the SS. Welcombe and the SS. Cherokee which had collided

in the St. Johns River. A thick fog blanketed the Savannah River and the Yamacraw had to stand by to help another ship before it got out into the ocean.

Then the orders to sail to St. Johns River were canceled. Instead, the Yamacraw was to meet the patrol boat Vigilant off Cape Romain. It set out in a gale and a writhing sea to keep the date. When finally the two boats met, they maneuvered close enough for officers aboard the Yamacraw to catch orders from a semaphore:

"Stand by in an isolated position in Long Bay and bottle up smuggling vessel in Winyah Bay."

An hour later a southwest gale bore down upon the Yamacraw and it was forced to anchor. For fifteen hours, it was held there by a roaring wind and piling seas. Next day, the wind went down and the seas settled. The Yamacraw cruised about and eased into Long Bay after dark.

All lights were doused. Extra lookouts were set. The word was passed to watch for suspicious vessels.

Soon after 7 o'clock, the quartermaster espied a small vessel off the starboard bow, running without lights. The Yamacraw's searchlight flared out and fixed the craft in a shaft of dazzling light.

It was the Pronto, caught for once well within the customs limits.

#### Captured Again.

The smuggling craft threw its engines to full speed and sought to dodge the Yamacraw. The Yamacraw whistled a warning to heave to. The Pronto dived ahead. The Yamacraw fired a blank warning charge. Only then did the Pronto halt and turn on its running lights.

A surfboat was lowered and Coast Guardsmen went aboard.

They found that it was carrying 4,785 gallons of alcohol. Its officers had no manifest for the cargo. The alcohol represented a potential tax loss of \$18,183.

The master and five members of the crew were arrested and taken aboard the Yamacraw. The Pronto was towed into Charleston. Master and crew were locked up.

By this time the alcohol tax and a

customs unit had rounded up the shore roots of the gang. Thirty-five men were tied up in the trial which followed. All except one pleaded guilty. All members of the Pronto's crew, and its master, were among those pleading. They were given sentences which

were suspended during good behavior. Four were British subjects and were deported to do their good behaving elsewhere.

As for the Pronto, it wound up on the scrap heap.

—Louisville *Courier-Journal*.

## IN THE REALM OF SCIENCE

By John J. O'Neill

The great empty spaces of the universe are being filled rapidly. Vast areas which were supposed to be utterly devoid of matter are found well supplied with material. Enormous volumes of our universe which were supposed to be but sparsely supplied with stars are proving to be densely populated. Our conception of the cosmos is changing rapidly. Even in the subatomic world we are discovering particles which were previously not known.

Many million new stars have been added by recent researches which have covered only a small part of the universe. When the survey is completed, the number of additional stars may be increased by billions in our own galaxy.

This expansion of the universe is a result of an increase in the seeing power of the 100-inch telescope at Mount Wilson by making it able to see in a light to which it was previously blind. This was accomplished by using a photographic plate sensitive to infra-red, or black light, the radiation down near the heat end of the spectrum.

### New Plates Revealing

Pictures obtained with the new plates are contained in the annual report to the Carnegie Institution of Washington. They present a different aspect of the skies. Two photographs were shown of the same region, one taken with blue light, the other with red. The former shows a dim cluster of stars, with a slight scattering of stars in the surrounding area. The latter shows a dense cluster with the same surrounding area. Where 1,000 stars can be counted in the blue picture, 10,000 can be counted in the red picture.

The area photographed is in the Milky Way, in a section which is be-

lieved to be heavily charged with cosmic dust that acts as an obscuring curtain, shutting off our view of the stars in the cloud and beyond it. Such a cloud shuts off our view of the center of our galaxy where, if it is constructed like other galaxies, hundreds of millions of suns are concentrated in a small area. This area might be too brilliant for comfort on the earth if it were not obscured by the cosmic dust cloud.

### Many New Stars Appeared

Nevertheless, the scientists would like to know what is there, and when they found that red light got through cosmic dust better than the longer wave lengths, they expected to penetrate further toward the center of the universe. They succeeded in doing this, but they found also that many stars in the nearer ranges increased in apparent magnitude, or appeared where no stars had been seen before. The ones which made their first appearance are stars rich in red light and weak in blue light, or, in other words, are at a low temperature.

These pictures bring up many new problems in cosmogony because they affect the estimates of the amount of matter in the universe, not only the substance of the new stars, but of the cosmic dust in interstellar space as well. The great clouds of nebulous matter surrounding certain stars, as in some of the Orion stars, are now known to be composed of cosmic dust illuminated by the central stars. The dust also exists in irregular distribution throughout space. The scientists at Mount Wilson Observatory estimate that the average diameter of these dust particles is one 10,000th of a millimeter, and a millimeter is one twenty-fifth of an inch.

### Matter in Space

While the specks of dust are extremely small, the volume of space is so large compared to the volume of the stars that the aggregate of matter in space can easily become an extremely important factor. Both the amount and kind of matter in so-called empty space are important in ascertaining the history and probable future of the universe. Four elements have been identified in space—calcium, sodium, titanium and potassium. Eight new lines traceable to matter in space have been observed by the Mount Wilson astronomers, and they are deeply puzzled by them because they do not belong to any known elements.

Dr. Jesse L. Greenstein, of the Harvard College Observatory, declares that the nature of these dust particles cannot be definitely determined as yet. They may be metallic or rocklike dust, possibly ice or even frozen gases, since the temperature of outer space is about 450 degrees below zero Fahrenheit. The size of the space particles varies from that of individual atoms to the meteors, or "shooting stars," that visit the earth. The number of particles of a given size varies with the size, the number increasing rapidly as the size diminishes. How tenuous the clouds of obscuring matter can be is indicated by the fact that one microscopic dust speck weighing only a millionth of a millionth of an ounce in each cubic mile of space will reduce the brightness of a star by one magnitude for each 3,000 light years the beam travels.

"Why is there dust in space?" Dr. Greenstein asks in an article in "The Telescope." "Is dust what was left over after stars were made? Or are the stars shooting out atoms that eventually coagulate into cosmic dust? No answer to any of these fundamental questions has yet been obtained."

Dr. C. Ramsauer, of the German General Electric Laboratories in Berlin, in a recent paper on vacuums, says that if a tube were evacuated to one-billionth of an atmosphere, it would still contain 400,000,000 molecules to the cubic inch. Theoretically, he says, it should be possible to liquefy the atoms of gas so that every one of them could be removed, but this has never been accomplished. Such a vacuum would surpass interstellar space

which, he says, contains about sixty molecules a cubic inch.

### Daghlian's Count

Dr. C. K. Daghljan, of Connecticut College, fixes the number of atoms in space at nearer one to the cubic centimeter. "It would be unfair," he says, "to conclude that one atom a cubic centimeter in interstellar space is an entirely negligible quantity. Simple calculation shows that the aggregate of matter from this source, in our galaxy, would amount to some thirty times the total mass of the 100,000,000,000 stars that go to make up the galaxy."

The greatest density of matter is in the nucleus of the atom. If the gold atom were made up entirely of nuclear material, a cubic inch of it would weigh 4,000,000,000 tons. Dr. Daghljan made calculations to determine how big an original sun had to be to contain all the mass of the cosmos in nuclear form. He found that a sphere the size of the sun would contain enough material to form 200,000 galaxies each of 10,000,000 stars, but to produce a cosmos of 100,000,000,000 galaxies of 100,000,000,000 stars each would require a sun with a diameter 170 times that of our sun.

Dr. Walter Baade and Dr. Rudolph Minkowski, of Mt. Wilson Observatory, in studying the dust clouds around Orion stars, decided that the particles had an average size of six millionths of an inch, or about one-third of the wave length of blue light, and point out that if an ounce of iron were powdered to this fineness and distributed in a room, it would cut off 99.99 per cent of the light from the opposite wall.

—New York Herald Tribune.

### By FREDERICK WOLTMAN

*World-Telegram Staff Writer.*

For some reason or other, children visiting the New York Zoological Park often look upon Clarence, the wart-hog, as a sweet, innocent little fellow.

Now, as a matter of fact, Clarence is tame, if not actually affectionate. And his keepers are fond of him because he answers to his name. But Clarence is called "the ugliest animal in the world" and has a face—warty, bristly, with yellow tusks coiled back—that would scare a witch. Adult vis-

itors generally stand in awe and a little bit in horror of that face.

Whatever the nature of Clarence's appeal, it is assuredly box-office. Not sensational box-office like the panda's or the okapi's or the Komodo lizard's, but modestly and steadily box-office.

There are any number of odd, obscure, ludicrous attractions in zoos that star in their own rights, although often missed by the casual zoo visitor.

There is the tiglon, the tiger-lion hybrid, of sturdier box-office proportions, which the Central Park Zoo presented to an unsuspecting New York public recently. Born four years ago of a Siberian tiger and an African lion in the Hanover, Germany, zoo, as part of an experiment in mating, the tiglon was shipped here by Louis Ruhe, Inc., large animal traders which run the Hanover zoo for the municipality.

#### Part Tiger, Part Lion.

The tiglon's face is three-fourths lion but the rest of the body is closer to tiger, except that the stripes are not so clear in this season, according to A. Krone, Ruhe's New York manager. Two years ago the tiglon, and a cub brother, which is still in Hanover, were brightly striped over the entire body.

Despite its value as a curiosity, officials of the New York zoo regard the tiglon as a freak with no place in a scientific zoological park.

"It's been done before," said Raymond L. Ditmars, curator of mammals and reptiles at the New York zoo, today. "We had one twenty years ago that was more lion than tiger. But they are sterile and we don't care for hybrids. We want the straight species."

The other hybrids that came to his mind offhand were the kianoger, a cross between the kiang and onager colts, a donkey and zebra hybrid and a cross between the llama and the alpaca.

#### Rare Specimen.

Phil Carroll, professional wild animal collector, recalls a cross between a chimp and a gorilla eight or nine years ago in the French Cameroons. No one thought of calling it a "gimp,"

said Carroll. "It was bigger than a chimpanzee but had the large ears of a chimp. The gorilla's ears are smaller. And its fur was black like a gorilla's."

A genuine scientific oddity at the Bronx zoo is its rare hyrax, which was mentioned as a "coney" in the Bible. The size of a rabbit, the hyrax is a rodent related to the rhino and the elephant. Some zoologists consider the hyrax the park's rarest specimen, according to Dr. W. Reid Blair, the director.

The zoo's hyrax was brought from Africa by A. M. Vida, a radio operator aboard the City of New York, who, because of his interest in rare animals, regularly brings the zoo specimens and is its unofficial agent for Capetown and Portuguese East Africa. He refuses pay but was recently made a life member of the New York Zoological Society.

Another very rare one is the ancient rodent known as the solenodon, the only specimen in the United States when it arrived two years ago. Built like a fat rat, it sports a long, prehensile-like nose, eats ants, and is native only to Haiti and Cuba.

On the basis of a damaged skull and skin, a St. Petersburg scientist wrote the first description of a solenodon in 1833. It was not until 1907 that a specimen was obtained by a collector who distributed post cards, containing a sketch of the animal, among natives of Haiti.

A San Dominican several years ago offered to sell the zoo a solenodon for \$30,000 but it had the luck to buy one from a native for \$150. The animal is kept in the tropical temperature of the Reptile House.

An old-timer among box-office animal curios, but by no means rare, is the zoo's two-toed sloth which, in its fourteen years there, has never been seen to take a drink of water.

The sloth hangs upside-down all day, inanimate except to reach for its daily apple and chunk of damp bread. Only on Sundays, when most of the animals are not fed, does it move restlessly from limb to limb.

Then there's the giant anteater, interesting but not rare, which has a 15-inch tongue shaped like a rat-tail file that moves in and out of a tiny mouth like a piston, lapping its diet



substitute for ants—a pound of raw, chopped meat, six raw eggs, a can of evaporated milk, a can of water and an occasional tablespoon of ant eggs for flavoring.

The mongoose, the snake killer, is worth notice because its importation is prohibited by the government, which is aware of the prolific nature of the mongoose and its depredations on chickens. Only by convincing the federal government that its escape was physically impossible was the Bronx zoo allowed to keep its sole specimen.

#### Spitting Cobra.

The aard-vark, that South African ant pig with a long snout and overgrown ears, was a favorite oddity until it died two years ago.

The bird collection under Dr. Lee S. Crandall, curator of birds, has numerous rarities, including the quetzal, the cock-of-the-rock, a fine assemblage of horn bills and the only wattled crane in the country.

Among the reptile curiosities is the spitting cobra, which can shoot a blinding spray into a collector's eyes nine feet away. Phil Carroll says African

natives catch these cobras by painting eyes on their own stomachs.

Dr. Blair recommends the tree-climbing kangaroos. When three were delivered from New Guinea they were seen climbing the cage nettings. As keepers planted a tree in the inclosure the kangaroos climbed not only the trees but the keepers as well and had to be yanked off by their tails.

The crossword puzzle animals still are in vogue although zoo officials find queries from puzzle addicts decreasing. They take them in their stride, however, despite the lack of scientific import to the questions. But they have little patience with crossword puzzle telephone callers who thank them for naming the animal then request them not to give the answer to anyone else.

Among the crossword puzzle animals there are the aard-vark, the aoudad, African wild goat; the nilgai or nyloghai, Indian antelope; gnu, African antelope; anoa, pigmy buffalo; echidna, Australian anteater; yak, Tibetan anteater wombat, bear-like Australian that carries its babies in a pouch; the tapir, gila monster, puma and llama.

—New York *World-Telegram*.

## EXERCISES

1. What appeals to you in each article in this chapter? Which one do you like best? Why? What is the tone of each?

2. Bring in an example from literature that has definite atmosphere. In a word state the unified effect of the passage: wetness, sympathy, mild amusement, bewilderment, absolute confidence, success and so forth. From this passage select the words or phrases that hold the parts together in tone. Good examples may be found in Washington Irving's *Sketch Book*, Stevenson's *Merry Men*, Conrad's *Lord Jim*, Hans Andersen's *The Ugly Duckling*.

3. Look for feature stories in any morning paper. What is the dominant tone? In a word summarize the effect. If the story is unified and coherent, how is it made so? What is emphasized?

4. Study your local paper for feature stories. Note the basis of appeal. Does the reporter handle his material skillfully? Analyze for

the three required elements: unity, dominant tone, totality of effect. How is each element achieved?

5. Examine your local papers for feature stories. Do you find that one paper excels others in feature articles? Bring in some good examples of feature stories from your local papers. What emotion does each touch?

6. Animals make interesting subject-matter for feature stories. Look for stories of this kind in a local paper. Write one based on a personal experience with animals.

7. Incongruity is frequently the basis of humorous feature stories. Can you find a humorous feature story based on incongruity? Write a story that depends upon incongruity for its humor.

8. Feature stories often come out with the season. Write a Christmas feature story. Write a winter feature suggested by the first snow. Play up the many strange machines in evidence on city highways.

9. Write a feature story on a child, a lost pet, a game invented by a child on the city streets where play space is at a premium.

10. Assume that ground has been broken nearby for a new bridge. Write a feature story on the bridge operations. Justify its appearance in your paper by playing up students of the school at the scene of activities.

11. Write a feature story on one of the special classes in your school.

12. A new organ has just been installed in your school but it has not yet been played. The unopened organ listens to a jazz assembly. Write as a feature the thoughts of the organ on jazz.

13. The new organ was played for the first time at the senior assembly last week. Write an organ feature story. Look up the history of organs. In the course of the article mention some fine organs in your city. Can you weave the "Hymn for St. Cecilia's Day" into the narrative? Can you refer to the picture of St. Cecilia and the roses dropped by angels' hands on the keys? Where will you find that legend?

14. Write a feature story based on one of the following suggestions. Incorporate the line you select in your feature story.

a. Snakes! Yes, live ones in a suit case. He left it behind him in the subway.

b. Where's Peck's head?

c. Kill it. There's not enough space for all of them.

d. Three heads are missing—and, say, did you measure the cut?

e. Who covered Hamilton?

f. Extra! Extra! All about the murder of the Queen's English.

## SOME SUGGESTIONS FOR SPECIAL FEATURE ARTICLES

1. The Passing of a Landmark
2. Historical Aspects of the Neighborhood
3. The Water Front
4. Poetry of your Mills, Prairies, Industries, Docks, etc. (Think of poetry in its relation to life.)
5. Parks for Play (What goes on there?)
6. Along the Way
7. The chair in the beauty parlor is what the stove in the corner grocery store used to be.
8. The promise of television
9. Bores on the radio

## Chapter XII

### THE BOX STORY

A BOX story is a brief story enclosed in rules that border it in the shape of a rectangle or *box*. Any short item, whether news, a schedule, a special announcement or a feature, that will catch the eye and lend grace to the make-up of the page, is suitable to be set in a box. The box, which is usually placed at the top of the page, is intended, from the make-up standpoint, to give variety to top headlines across the page.

Very short feature stories make the most attractive boxes in a high school paper. Something in the adventure of coming upon novel or colorful material and condensing it into box size, appeals strongly to the young journalist. Exceedingly slight incidents will fire the imagination. For example, Japanese lanterns decorating the corridors suggest that the seniors will dance in an oriental setting; a dog walks into the publication office—the new cub reporter; new shades have been put up to permit the use of a motion picture machine, transforming the auditorium into a movie palace; a speech class discusses a verse from the Bible while rain drips in through a leak in the roof. These are elements which, with a little imagination and skillful handling, result in charming box features. The box story must be terse, stripped of all unnecessary words. At the same time it must have no awkward or obscure phrasing.

The short feature affords admirable training in creative writing. It contains exactly the same elements as the longer feature article: unity, dominant tone, single effect.

## BOX STORIES

(From the New York Times.)

### **Groundhog Ventures Forth Today to Make Prediction**

The five plump groundhogs of the Bronx Zoo (which, by the way, resent being called groundhogs when they are officially entitled to the more onomatopoeitic name of whistle-pig) gathered yesterday afternoon in solemn caucus under a pussy willow bush. It was Candlemas Eve, their leader explained through buck teeth, and it was up to them as right-thinking woodchucks to preserve the illusions of a public nourished on St. Swithin and the sign of Scorpio, augur of ugliness.

The result of this caucus of honorable groundhogs was broadcast last night by John Toomey, curator of woodchucks at the Zoo. He said that Emperor Jones, the most timorous woodchuck in Greater New York, was the unchallenged choice of his constituents for Weather Prophet.

The Emperor Jones will make his test today. If the sun shines and he sees his shadow, don't sell that coonskin coat.

### **Army and Navy Union To Give Medal to Hughes**

Special to THE NEW YORK TIMES.

WASHINGTON, July 15.—The Army and Navy Union announced today it would award its Ace Pilot's Medal to Howard Hughes for his round-the-world flight. The medal is awarded annually to the pilot performing the year's noteworthy aviation achievement.

Richard Merrill, who made the round-trip flight to England in 1937, was the first pilot to receive the award.

### **Coleridge's Copy of Milton Is Acquired by Harvard**

Special to The New York Times

CAMBRIDGE, Mass., Oct. 27.—

The treasure room of the Widener Library of Harvard University has acquired a valuable copy of Milton poems, once possessed by Samuel Taylor Coleridge, the English poet, and bearing his signature.

The poems were edited in this edition by Thomas Wharton and printed in 1791. The volume came into Coleridge's possession in 1823 as a gift, and on almost every page there appear profuse notes in the poet's rather cramped handwriting. In 1921 John Drinkwater, the English dramatist, acquired the book, which soon after came into the possession of Norton Perkins, '98, who left it to the Harvard library.

### **Rome Began Permanent Wave In 168 A. D., Professor Says**

PRINCETON, N. J., July 23.—

The permanent wave is not an invention of modern hair dressers but was known to Roman women as early as 168 A.D., Shirley H. Weber, Associate Professor in Princeton University, declared here today. Professor Weber said this was clearly indicated on coins in the collection at the university library.

In the late Roman period, he said, women's heads are represented not only with distinct marcelling, but also with elaborate jewelry to emphasize the waves. The realistic art of this period, he said, would forbid the representation of these styles if they were not actually in use.

## ***Oxonians 250 Years Ago Liked 'Romeo and Juliet' Best***

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By Wireless to The New York Times.

LONDON, July 23.—Discussing the famous First Folio Shakespeare, which for 250 years lay hidden in a Derbyshire house and which originally was chained to a desk in the Bodleian Library at Oxford, the Bodleian's librarian said today that he was convinced that "Romeo and Juliet" was the favorite play of Oxford students of the post-Shakespearean generation. Nor did he doubt that their favorite scene in the play was the balcony scene.

The librarian bases his opinion on a careful examination of the pages of the book. The page containing the balcony scene was thumbed so much by the students that a hole was worn in it.

Other favorites in their order of precedence, judged by the same evidence, would appear to have been "Julius Cæsar," "The Tempest," "Henry IV," the Falstaff scenes of "Henry IV," "Macbeth" and "Cymbeline."

## ***Clocks Set Hour Ahead Today; Daylight Saving in at 2 A. M.***

Watches and clocks must be set ahead one hour today to provide for Daylight Saving Time, which is in effect from 2 o'clock this morning until Sept. 29.

Indoor workers will have more time for recreation, and in this city it is often possible in the Summer to engage in outdoor sports as late as 9 o'clock in the evening because of the change in time.

In New York State 185 cities and towns besides New York City have adopted the new time for the next five months.

The air line operating between New York and Boston will operate on Daylight Saving Time.

## ***New Site for Whitman School; Relics of Poet Gathered for It***

Special to THE NEW YORK TIMES.

JERICHO, L. I., April 9.—The Walt Whitman School House will find a permanent resting place on the property of Lewis and Valentine, nurserymen, within a few days. It rests at present on the Jericho Turnpike, far from either its old foundation or its new, but powerful tractors, rollers and laborers are steadily taking it to its new home.

The land on which it will finally rest was given by the Lewis and Valentine Company in memory of the poet. It will stand only a few feet from the Jericho Turnpike on a site landscaped and covered with ornamental trees.

Alexander White, Jr., a young Harvard graduate, is behind the project to care for the old school house. He raised the money to have the building moved and repaired. The building will be kept open with a caretaker in charge and fitted with articles used by Whitman in his life. Copies of his works will be on sale in the school house.

## ***June Bug Epidemic Forecast By Bronx Garden Officials***

June bugs will be plentiful this year. After years spent as white grub worms crawling beneath the earth's surface eating the roots of grass, the insects are about to emerge in winged form, lay their eggs, and die.

The recurrence this year of one of the periodic epidemics of June bugs was predicted yesterday by scientists of the New York Botanical Gardens. They added a warning to florists and gardeners that the big brown or greenish beetles offer a serious threat to their charges.

### ***Discovery of Helium Gas Is Reported From Brazil***

Special Cable to THE NEW YORK TIMES

RIO DE JANEIRO, Brazil, July 16.—Helium gas has been found in Sao Paulo Province, according to a statement by Dr. Basto Alves, Director of Brazil's Geographic and Geologic Department.

Some time ago, German scientists, investigating helium sources here, declared its existence but their report was never verified.

The United States Government, through ownership of plants at Amarillo, Texas; Dexter, Kan., and Thatcher, Col., has a virtual monopoly on the production of helium. The rare element, so scarce that it was discovered in the sun by spectroscopic methods before it was isolated by a British scientist in 1894, is ordinarily found in quantities so small that the cost of recovery is prohibitive.

The American supply is refined from a natural gas.

### ***Fata Morgana Islands Are Found Not to Exist***

Wireless to THE NEW YORK TIMES.

COPENHAGEN, Denmark, May 16.—Landing safely at his King's Bay Base this morning after an eleven and one-half-hour flight, Dr. Lauge Koch was able to state definitely that there is no land between Spitsbergen and Peary Land, the supposed location of the mysterious Fata Morgana Islands.

Dr. Koch flew over territory where Ivan Papanin of Russia and others believed they had seen land. The weather was clear and visibility unhampered.

He reports the northernmost part of Peary Land is almost an island, since Frederick and Hyde Fjord cuts in from the northeast 180 kilometers [about 112 miles] and not, as previously supposed, 70 kilometers [about 44 miles]. The territory thus forms a geographic entity with Roosevelt Peak its center.

## EXERCISES

Everything that has been said in Chapter XI, "The Feature Story," applies to the box feature story.

1. Analyze the box stories in this chapter for the three requisites of a feature story: unity, dominant tone, totality of effect (mood or atmosphere created). Sum up the effect in a single word. Is there a short news story among them?

2. Cut out feature box stories and paste them in your notebook. How do they meet the requirements? Do they move you to smile? Or what bit of emotion do they arouse in you?

3. Make a list of observations that might result in feature box stories. Write up one of them.

4. Something in the live stock of your biology department should suggest a feature box. Write it up.

5. It is spring. Write a box feature on the first robin you saw near the school. Write up another first sign of spring that you observe.

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6. Write up a first sign for each of the other seasons.

7. The school is giving a circus. It is hoped to get some harmless snakes from the Museum of Natural History to advertise the circus. Write up a snake story playing up the jungle brought to the school foyer.

8. Prepare for a box the nine games listed on the football schedule for the season.

9. Write up a story of your mascot at the last game.

10. A steeplejack comes to paint your flagpole. Make the incident into a box feature.



## Chapter XIII

### THE HUMAN INTEREST INTERVIEW

**I**N THE human interest interview we are concerned with the personality of the speaker quite as much as with what he has to say, if indeed not more so. The reporter, therefore, must make the person interviewed live and breathe for the reader. As the name implies, the human interest interview is a variety of feature story in interview form.

#### SOME PERSONS TO INTERVIEW

Persons of importance; persons of influence; the first to attempt a thing; the first to succeed; the expert; champions; the unique; one who has achieved distinction in any field; anyone who can tell of the new, the strange, the picturesque, the unexpected.

#### BEFORE THE INTERVIEW

1. Get the history of the person to be interviewed.
2. Get the history of the subject on which you are going to acquire information.
3. Prepare questions for the interview. They often help to recall what the speaker has said.

#### THE INTERVIEW

1. Note significant phrases for quotation. Direct quotation gives life to a narrative.
2. Note words, phrases, or sentences peculiarly characteristic of the person interviewed.
3. Note personality, mannerisms, setting. Is the place in harmony with the personality? In contrast?
4. Be alive to chance hints or remarks that have news value. They may give a hint of news to come.
5. If the person interviewed is inclined to drift into the picturesque or the colorful, let him drift up to a certain point.
6. Be insistent but courteous. If you want an opinion get it by tactfully leading the conversation into suitable channels; but don't break into what may prove far more picturesque and colorful to your article.

## AFTER THE INTERVIEW

Jot down impressions at once lest any significant details be lost. You should have more than you can use. Make a brief review. Judge what was most significant, or what facts best summarize the conversation. Put it into the lead when you begin to write.

## ORGANIZATION PLAN OF AN INTERVIEW STORY

To the plan outlined in Chapter IX, "The Informative Interview," add:

1. Setting (to be suggested early in the article).

In harmony with personality.

In contrast to personality.

2. Stage business (most effective device for injecting the personality of the person interviewed into the article).

Voice.

Gesture.

Movement.

Facial expression.

Make the character live and breathe for the reader as he did for you.

## CAUTIONS:

1. Suit the action to the word, not the word to the action.
2. Don't mix direct and indirect discourse in the same paragraph.
3. Keep the person interviewed in the mind of your readers by referring to him. Find appropriate epithets to use as synonyms for his name.
4. Don't use *said* too often. Find synonyms. Where you can, absorb stage business into the verb. EXAMPLE: Instead of *he said in a decisive tone*, say *he cut in*.

## *G. W. Library Science Director To Write His Subject's History*

**Dr. Schmidt Will Retire to Work on 1,800 Years of Data; Keeps Wasps' Nest to Commemorate Invention of Paper.**

Ts-ai Lun sat in his doorway in China and carefully watched the branches of a tree outside.

Wasps were busy building a huge nest on it. A gentle breeze sent a delicate leaf from the nest spinning through the air. It fluttered to the doorway and Ts-ai Lun fingered it reflectively and with great care.

It was then that mankind first conceived the idea of paper, and libraries became a possibility. The time was the year 105.

Today, on a third floor study at No. 35 Bryant street, Dr. Alfred F. W. Schmidt, for 32 years on the faculty of George Washington, who will retire next September as director of the division of library science, keeps a carefully preserved wasps' nest. Dr. Schmidt is never without one. It represents to him the foundation of the modern library, to the study of which he has devoted his life. He unwraps the wasps' nest and looks at it affectionately.

"It is sort of a household god," he said yesterday. "Keeping one always in my study is a rite and a ceremony. We should be very grateful to the wasps."

Dr. Schmidt, 65, will devote the rest of his life to writing a history of libraries the world over from the beginning of time. Individual nations have excellent library histories of their own, but the development of a general history embracing all lands and times is not often undertaken.

The oldest known public library flourished about 700 B. C. in the great

city of Nineveh, in the Assyro-Babylonian culture under the regime of Asuri-bani-pal.

Its books were stone tablets, and the public probably had access to most of them, Dr. Schmidt said yesterday.

"There was no taking them home, though," he laughed.

Dr. Schmidt believes the service of the Library of Congress is the most efficient in the world.

It is Dr. Schmidt's hope that archaeologists, unearthing the libraries of today 2,000 years hence, will not find a record of destruction and the grotesquery of war in a machine age.

"A world war would possibly destroy the great libraries of the globe," he sighed.

Tuesday night Dr. Schmidt will be tendered a banquet by the George Washington Library Science Alumni Association. He came to Washington from Leland Stanford in 1905 and for years was an instructor in German. He became professor of library science in 1925.

From 1913 to 1925 Dr. Schmidt was chief assistant classifier at the Library of Congress.

"My hobby is my work—books, books, books," he smiled.

"What recreation could be greater? I need no other, anyhow."

So Dr. Schmidt, whose daughter, Miss Martha Schmidt, is the librarian of the National Republican Party, soon will be off to his summer home at Herring Bay, where he will begin analyzing the data of library history he has assembled during the decades.

—Washington Post.

Alfred Cohen, eight years old, of 1637 Washington Avenue, the Bronx, whose artistic output, according to his teachers, is probably the largest in the city, opened a one-man show of forty paintings yesterday at Bronx House, a community center at 1637 Washington Avenue, the Bronx, where he studies in a Federal Art Project class.

Although Alfred is essentially a painter of the more recognizable type of picture, he is a surrealist to the extent that he uses whatever colors seem to fit into his general composition. His skies may be red, blue or green, although he seems to be particularly partial to blues and greens, which predominate in his works, ranging from ultramarine and apple green to a blend of the two.

### Three Paintings a Day

Alfred began painting seven months ago when a friend brought him into the art class of Philip Bibel. He has since flung himself into his newly discovered field, turning out three paintings a day as compared with one each by the other thirteen members of the class. Furthermore, Mr. Bibel said, he always brings his own ideas whereas his classmates, lacking his creative ideas, are forced to rely on lists of suggested topics furnished by the teacher.

When asked where he obtained his ideas, he simply said, "Out of my head," and then disappeared to take a nap after an exhausting session with reporters and photographers.

Although Alfred has drawn chiefly on familiar subjects in his neighborhood, his main interest, as shown by a majority of the paintings is in cowboys. His favorite picture, he said, is one of the devil, in which a crimson gentleman in black tights is portrayed with white horns and red tail. Alfred shrugged his shoulders when the incongruity of the white horns was pointed out to him.

"Maybe he fell in the snow," he retorted.

Alfred himself recognizes his progress in composition in the last seven months by deprecating some of his earlier efforts as "crazy." They include composite paintings of "The Circus," showing five or six acts in

progress, and "Transportation," which depicts nearly every carrier from the familiar elevated to trains and steamships. He does not bother with pencils or crayons in making outlines of his pictures, but sets out boldly to sketch with brush and paint.

### Father Is House Painter

Alfred is the youngest of the three children of Sam and Yetta Cohen. His father is a house painter. He has a sister, Pearl, twelve, and a brother, Max, ten. He attends Public School 42, Washington Avenue and Claremont Parkway, the Bronx, where he is enrolled in the fourth grade.

"Alfred is a remarkable art pupil, and his work shows great promise," Mr. Bibel said. "His talent is accompanied by the most amazing energy I have ever encountered. His home is near by, but he has about lived in the classroom since the school term ended, going home only for meals and sleep. We have to drive him out to play."

Alfred confirmed his teacher's statement with a brief "Yep."

—New York Herald Tribune.

### By HENRY LEE

*World-Telegram Staff Writer.*

Trixie Firschke, a 17-year-old juggler from Vienna, stood on her left foot, whirled a hoop around her right ankle, spun a big rubber ball on the tip of a finger, scaled two plates in the left hand and bounced a second rubber ball on her blond head.

"I was a little girl," she said, "and I saw in the circus, in Vienna, Rastelli, the big Italian juggler. He's dead now. He threw away the rubber balls to the people. I get one, too.

"I take it home, and I practice myself. I break everything—big mirrors on the tables and what you call that you put the flowers in? My father say, 'You're crazy,' and I say, 'No, I'm a juggler.'

"My father used to balance the long stick on his front head, and up on top my mother would walk around. That's why I was born in Budapest. My father, he's German, and my mother a Viennese, but they were working in Hungary.

"So my father made little sticks for me, and I practice more. He teach me

to do the 'salts' backward while I bounce the balls and turn the plates fast. Always I want to juggle. Now my father, he does not balance the long stick any more, but he comes around with me."

Trixie first appeared, at 12, in the same Vienna circus where she saw Rastelli, and since she has toured twenty-seven countries and juggled before Dollfuss in Vienna, Edward when he was Prince of Wales and Michael when he was King of Rumania.

This is her American debut, and she opens October 17 in San Francisco with Gypsy Rose Lee's company.

"I was in a place once near London," she said, "where the big people go, and I sat on a bar beside the Prince of Wales. He asked me to dance. I was very young and frightened, and I said I could not."

"Ha, the first time the Prince have asked a lady to dance," said her father, Oskar, "and she have tell him no. No?"

"I was in a place near Birmingham, England," Trixie said, "and three or four football players come to my dressing room. They take me to the field, and I balance two football for them—the round kind. They like it very much, and then I watch them play."

"I was in Spain also, and I saw the bullfight. I was in Paris and in many places. People are very nice. I have no trouble. Nicest they were in England. I hope I like America, and they like me, too."

Then she rolled a rubber ball down her back, kicked it back over her head and caught it on a short wooden stick she was holding in her mouth. She kept the stick in her mouth, did two somersaults and caught the ball on the second bounce.

"Ha," said her father, "some can juggle—no? Some can acrobat—no? But who can juggle and acrobat, too, like my Trixie—no?"

—New York *World-Telegram*.

## EXERCISES

1. In the interviews in this chapter how is personality revealed through stage business? Is the setting suggested in harmony or in contrast with the person interviewed? List all the phrases that make the person seem alive. Formulate the questions you think the reporter put to the person interviewed to get the interview. What evidences of economy in writing do you find? Sum up the personality of the person interviewed in a well-written sentence.

2. Clip a human interest interview from the morning paper and paste it in your notebook for analysis. In a single sentence sum up the personality of the person interviewed as you caught it from the report. Underline passages that indicate stage business. List all verbs. Underline twice references to the speaker. Do you find all the elements for a good human interest interview? Show by marginal notes. What epithets are used for the speaker's name? How soon did you get the setting of the interview? What was the occasion of the interview?

3. Cite examples of persons you know who would qualify under each group of "Some Persons to Interview," on page 114.

4. Here is a test for your powers of observation. A good reporter,

like the scientist, must be a keen observer. List the objects on your block that you would paint if you wanted to present a picture of your block. Do you know what gives your block its personality? Can you tell now? As you walk home this afternoon, take out your list and note what you have missed.

5. Find a passage containing dialogue in any good work of fiction. Copy the stage business accompanying the dialogue until you have written twenty-five consecutive passages. Note how it reveals the personality of the speakers.

6. Interview the leader of your school honor society. Choose your own subject. Bring out the characteristics that helped to make him leader of the society.

7. Interview a member of the faculty on a hobby. Let the subject be "When a Teacher Is Not a Teacher."

8. Interview a foreign-born student on experiences in the old country.

9. Think of the various persons you know who would be interesting personalities for interviews.

## Chapter XIV

### HOW BACKGROUND MAY BE PUT TO USE

A GOOD journalist must have a rich background. To acquire this background he should read a great deal—the classics, history, economics, literature. If he reads nothing but modern literature, he can have no standard by which to judge the best in modern literature. The most successful modern writers have a background themselves. Scorn of the classics—and the classical is merely what has endured in literature—is really out of place in these days when the student of Greek mythology is hired to write the sales advertisements for rubber tires and lead pencils and chocolate candy; and when the classic phrase, such as Burns's *Of Mice and Men*, *My Son, My Son!* of the Bible, or *With Malice Toward Some*, adapted from Lincoln's *Gettysburg Address* call attention to the best seller.

No high school student can afford to deprive himself of his great heritage, the literature of the language that he speaks. He should feel at home with the immortal characters that are part of the English language. He will find them thrilling, too.

The journalist will learn that a rich background touches his daily experiences with color and enables him to get the point of many an allusion. It helps him to see analogies and make apt allusions of his own. This ability goes into the making of vivid writing.

Many a headline—indeed, many a whole feature story—owes its lightness and grace, or its punch, to the cleverness of the writer in drawing upon literary, classic, mythological, historical, or Biblical sources. Thus he gives a certain quality to his story that touches a responsive chord in the reader who likes to see what has been known the world over brought down into the news of the hour.

In the following illustrations from articles or headlines clipped from daily papers, note how the journalist drew on his classical background. Would something not be lost if he could not have done this?

### Knowledge Is Power

## This Modern Achilles Wins \$500 for Cut Heel

The "Heel of Achilles" is just as vulnerable to-day as in the days of Helen of Troy.

A jury in United States District Court yesterday listened to the tale of the modern Achilles, whose full name is Achilles Series, and whose occupation is ship steward.

—New York *World*.

## Gentleman Knows What Old Man Paris Felt Like

Above you can gaze upon a man who knows what Paris felt like when he was trying to pick the right lady for the apple. But this man is trying to decide whether to put \$10 for the Dollars and Sense dance—and the American Society for the Control of Cancer—into the hand of the brunette, Natalie Browning, or to buy his ticket from the blonde, Winifred Barry. He is Acting Collector of Internal Revenue William Duggan.

—New York *Sun*.

"Out of this nettle, danger, we pluck this flower, safety."—(Mr. Neville Chamberlain, on leaving for the Munich meeting.)

## Disgruntled Lears?

It is reported that members of Congress are complaining that around the offices of Messrs. HOPKINS and ICKES they have not found that warmth of welcome to which they suppose themselves entitled. How childish! Have they never read of *King Lear* and his daughters? Congress has seemed eager to turn over to the Executive many perquisites of its legislative kingdom. Have its members never heard that the ante-

chamber of royal favor is rarely crowded with courtiers ready to be too nice to those who have already abdicated?

—New York *Sun*.

## 15 TOM SAWYERS DAUB UP A FENCE

—New York *Times*.

*HONESTY*. By Richard C. Cabot. 326 pp. New York: Macmillan Company. \$2.50

A BRAVE man is Dr. Cabot, who comes tilting at the wind-mills of self-deceit, prevarication, equivocation, evasion and all their brother and sister vices; and his Dulcinea is Lady Honesty herself, an austere lady in spotless robes, who could not even imagine a lie, much less give utterance to one.

—New York *Times*.

## Playgoers in Literature

Sir,—In addition to the two instances given by "Thespis" of Dickens's references to "the play," there is the important one in "Nicholas Nickleby," with its description of the doings of Vincent Crummles and his company at the old Portsmouth Theatre, where, when Nicholas first visited it in the daytime, "ceiling, pit, boxes, gallery, orchestra fittings and decorations of every kind all looked coarse, cold, gloomy, and wretched."

This elicited from Smike the comment, "Is this a theatre? I thought it was a blaze of light and finery." To which Nicholas replied: "Why, so it is, but not by day, Smike—not by day."

ROWLAND H. HILL.

Hinderwell, Yorks.

—London *Sunday Times*.



# Georgetown Official Likens Red Plea to Trojan Horse

—Boston Transcript.

The Paul Bunyan of clam chowders will be made up of 1,000 pounds of potatoes, fifty pounds of salt, ten pounds of white pepper, five cases of celery, one pound of red pepper, one pound of mace, fifty gallons of milk, five pounds of garlic, twenty-five gallons of clam nectar, 250 pounds of clams and five hams.

—Seattle Post-Intelligencer.

## Recent English Tea Tax Recalls Party At Boston

Special to The Courier-Journal.

Washington.—A twopence (4 cents) increase in the tax on tea, among other levies lately upped by the British Government, recalls the famous legislation that led to, the Boston Tea Party and eventually to the American Revolution. In England itself, it is traditionally political dynamite to tamper with the working classes' favorite beverage, according to reports from the country that prides itself on making the worst coffee and the best tea in the world.

Every year Englishmen all over the world drink some 97,500,000,000 cups of tea.

—Louisville Courier-Journal.

## What's in a Name? A Lot, Tests Show

COLUMBUS—(Science Service)

—A rose by any other name would not smell so sweet. A pretty girl doesn't seem nearly so attractive if you don't like her name. That was clearly demonstrated by an experiment reported to the American Psychological Association by Dr. G. H. S. Razran of Columbia University.

—Richmond Times-Dispatch.

## Morpheus Versus Mars

A Paris dispatch to the *Times* announces the invention by a German chemist of a gas which will put a whole army to sleep for four hours. This would be a gentle weapon. Used at the Marne, the Germans would have been carried back to Paris in those famous taxicabs and locked up for the duration of the war. Old soldiers would boast, not that they had been shot three times at Verdun, but that they had stayed awake three hours.

This conscription of Morpheus would make war less hideous, but would it not make it more frequent? When Johnny came marching home after being revived he would have no grim memories of the battlefield. A little folding of the hands to sleep is not appalling. The difficulty of the victor might be in awakening at the end of four hours men who wanted an eight-hour snooze.

—New York Sun.

## CYCLE REVERES WARN PETS OF DOG CATCHER

(The Associated Press)

Gloucester, N. J., June 8.—Two young "Paul Reveres" on bicycles sped through this Camden county community today warning that "the dog catchers are coming." They shooed wandering pets off the streets and called to dog owners.

—New Orleans Times-Picayune.

## A \$5 EPIC.

In fictional finance we had J. Rufus Wallingford and, factually, we had Sam Insull, and each in his separate star was good. Other notables might be pointed out along the slippery highways and byways, but out of New

York has come a story which might be styled the apotheosis of the \$5 bill.

—St. Louis *Post-Dispatch*.

## Pilgrims Fly to Shrine At Canterbury Monday

### Journey in Marked Contrast to 14th Century Treks

LONDON, June 29 (CP).—The pilgrims will fly to Canterbury this year.

In contrast to the plodding journeys of the pilgrims of 600 years ago, of whom Chaucer sang, a fleet of twenty airplanes, piloted mostly by women, will leave Heston Airdrome on Monday to take a notable company to the shrine of Thomas à Becket. Among the passengers will be Amy Johnson, trans-Atlantic flyer; Sir Thomas Beecham, composer and conductor; Sir Alfred Lane Beit, Lady Maureen Stanley, Lady Cunard, Lady Margaret Stewart and Lady Helen Stewart.

King George V and Queen Mary will participate in the national pilgrimage, designed to provide funds for the unemployed, by going to Westminster Abbey on Sunday for the second time since their coronation. Other members of the royal family will go to other cathedrals.

The airplane pilgrimage was devised by Dean Hewlett Johnson of Canterbury and was inaugurated by Lady Londonderry, wife of the Minister for Air. The period of the national pilgrimage is two weeks.

—New York *Herald Tribune*.

CLEVELAND, March 8.—During this season of Lent worshippers recite the words of the Litany which says, in part, "from plague and pestilence . . . good Lord deliver us."

It is impossible for the worshiper of 1937 to appreciate fully the meaning of these words. For the plague referred to is bubonic plague. To the average citizen of today bubonic plague means little. The last serious

outbreak occurred in 1924 in Los Angeles. The epidemic was ended with a loss of 33 lives.

Modern sanitation and public health measures have brought bubonic plague under control. But there was a time when it raged through the world as a terrible scourge, a scourge so deadly that it sometimes seems surprising that the human race survived at all.

During the Middle Ages it was known as the Black Death and swept the world from Iceland to China. There is no language in Europe or Asia in which descriptions of the Black Death do not occur and these descriptions are sufficiently accurate to identify it beyond all question as bubonic plague.

So swiftly did the plague spread that the dead lay everywhere, upon country roads and city streets alike. Many monasteries were closed because all the monks had died. In London and other cities, carts went around at midnight to gather up the dead who were buried unceremoniously in huge common graves. In some places the dead were thrown into rivers.

It has been estimated this epidemic of the Black Death in the 14th and 15th centuries cost a total of 42 million lives. It was followed by other outbreaks in the 16th and 17th centuries.

Today we know the Black Plague was spread to human beings by fleas from infected rats. Modern sanitation has ended the terror of the Black Death.

—San Francisco *News*.

## Hague at Armageddon

—New York *Herald Tribune*.

"Boys and girls in America are being forced to follow the Pied Pipers of hunger and greed into the caves of industry," said Dr. William J. Bogan, superintendent of schools for Chicago, in an address last night at the annual banquet of the American Vocational Association at the Benjamin Franklin Hotel.

—Philadelphia *Public Ledger*.

### Fowls of the Air

Some centuries ago Geoffrey Chaucer, with no reference to the British legislative system, wrote a poem called "The Parliament of Fowles." His fancy about the birds, or "fowles," has been accepted as a pleasant fable, but it now appears that there actually is such a thing. Last Winter the robins held a huge convention in the lower valley of the Uharie National Forest and it is extremely likely, from the accounts of the rangers, that some of the red-breasts hopping around on your front lawn attended.

A report to the Secretary of Agriculture says that literally millions of robins were there, apparently representing every State in the Union. They crowded so close together in the pine thickets that they broke off good-sized branches. Just before dusk the flocks of birds returning from foraging trips resembled a rolling black thundercloud. The delegates experienced some difficulty in finding a good place to eat. According to the rangers, there was not a leaf in the forest for miles around that had not been turned over at least twice in the search for insects.

The agenda of the gathering were not reported. But the question before the house was almost certainly arranging dates for first robins everywhere to announce the advent of Spring.

### Through Glass, Darkly

Women who would never think of painting lilies or carrying coals to Newcastle are using dark glasses to look out on the world of today. It cannot be that they find the news from China, from Spain, from the greater part of Europe, from our own economic battle lines, so dazzling that they must look at things the way people look at the corona of the sun in an eclipse, through smoked glasses. One name for them is "googlers," a word as beautiful as the thing itself.

Or is this fad like other harmless transitory lunacies? Is there a method in the madness? The girls are not really imitating Greta Garbo's three-alarm disguise. They are going back to a fashion much older than Garbo.

### Hides and Shows

The dark spectacles are only a revival of the eighteenth-century domino which survives only in the masquerade. Further back is the Oriental

veil. The lure in concealment is as old as mankind and womankind. But today it does make a queer combination, dark spectacles and our general behavior. On the beaches the swimming costumes have been reduced to a minimum. One might say they are down to the irreducible minimum. But the eyes will be completely hidden behind black goggles.

It is something to note without getting too excited about it. There are so many violent, bitter, destructive lunacies free in the world, that it is a positive relief to turn to the harmless, meaningless minor aberrations of fashion.

—New York Times.

## AUTUMN LEAVES

"Weary the cloud falleth out of the sky, dreary the leaf lieth low." "Sorrow and the scarlet leaf, sad thoughts and sunny weather." "Like living coals the apples burn, among the withering leaves." "When falling leaves falter through motionless air." "This sunlight shames November where he grieves, in dead red leaves." "Gloom from the groves, where red leaves lie." "When great leaves fall, then winter is at hand."

Thus the poets, on autumn leaves. To the Greater Chicago Safety Council the autumn leaf is just another road menace. Partially decayed leaves, even on a dry day, may cause a fatal skid. The combination of wet leaves and a wet highway is particularly tricky.

Less poetic still is the opinion of the apartment house janitor. "Ban sorry mooster. I ant time today for fix d'door. Yoost all day rakin' leaves, what the city ought to cut all down, those tree. Ayfrey year the same. Yoost all d'time it takes, ayfrey day, yah, and d'next day it is vorse, yah. I ant time for notting else." From the point of view of Eric, as from that of many a private householder, the problem is indeed of magnitude. And after the raking, there is disposal. The city makes haphazard efforts at collection, at a figure not readily available to the taxpayer at the City Hall, but which authorities admit is "considerable." Most householders hold impromptu bonfires, in vacant lots or out in the street.

Again poetry enters the picture. Few sensations are so freighted with nostalgia, none so completely compasses the fragrance and mellowness and ineffable, sad sweetness of the most melancholy of seasons, as the smell of leaves burning in the fall.

—Chicago Daily News.

### Balm Of Hurt Minds.

Sleep, says Sancho Panza, covers a man all over, thoughts and all, like a cloak. It is meat for the hungry, drink for the thirsty, heat for the cold, cold for the hot. And another philosopher, the First Gaoler in Cymbeline, assures us that he that sleeps feels not the toothache.

Small wonder then that all seek it; though some, alas, vainly. The current *Reader's Digest* gives the plans of some celebrities to woo nature's soft nurse and sweet restorer, and they run from Cecil B. DeMille's phonograph symphonies to Lillian Gish's black eye-shades and wax earplugs; from Frank Craven's imaginary golf to Orson Welles' make-believe that it is 5 o'clock on a winter's morning and that he has to get up.

And there is no reason for all this foolishness. All a person has to do is to go to Danville, Va, and sit on a porch. Why, only the other day a porch sitter slept so soundly that somebody removed his sport shoes and walked off with them.

Oddly enough the sleeper, when he awoke at last, notified the police. There is evidence here that even blessings become commonplace. There are many who would be willing to risk losing their shoes for a sleep so sound.

—Washington Post.

### Some Irish Predecessors

TO THE EDITOR OF THE NEW YORK TIMES:

In the Saxon Chronicle, the origin of which is attributed to King Alfred, there is at the year 891 a curious prefigurement of young Corriggan's dropping from the sky into Ireland.

"In this year three Irishmen came to Alfred King on a boat without oars or rudder. They had stolen away from Ireland because they would be for God's love on pilgrimage, they recked not where. The boat on which they fared was wrought of two and a half hides and they took with them meats for seven nights. At the end of the seventh night they came to land in Cornwall and straightway fared to Alfred King. They were named Dubslane and Macbeth and Maelinmain."

In the Book of Leinster there is a story of how three young Irish clerics set out on pilgrimage; they took as provision on the sea only three loaves. "In the name of Christ," said they, "let us throw our oars into the sea and let us commend ourselves to the Lord." The Irish of those days could go only in one direction, and it was thus casually, yielding to the spirit for wandering, that they played their role in the restoration of civilization in Europe

BENEDICT FITZPATRICK.

New York, July 19, 1938.

—New York Times.

## EXERCISES

1. Supply details to bring out the point of each mythological, literary, or historical reference in this chapter. Recall works of fiction that use the buried treasure theme to develop plot.

What is the significance of the references to John the Baptist and Ruth, Article 1, page 58?

Who is Dr. Samuel Johnson, referred to in the Oxford Dictionary story, page 98?

What box stories, pages 110, 111, 112, have literary value? Why? What is the St. Swithin legend, page 110?

Where did the quotations in *Autumn Leaves*, this chapter, come from?

What library tools will supply the information?

What other references do you find to show that the writer has resources from which to draw?

2. List as many advertisements as you can find that have gone to Greek mythology for advertising material. EXAMPLE: *Hercules* boilers, winged *Mercury* speeding flower service, the familiar flying horse at the gas station, *Venus* pencils. Go through a magazine that advertises extensively. Note billboards, advertisements in subway, elevated, street cars.

3. What traces of historical, classical, Biblical, or literary knowledge can you find in any of today's papers? Bring marked clippings to class tomorrow.

4. Characterize all the members of any athletic team by appropriate epithets based on your knowledge of mythology. EXAMPLE: Bill Jones on the track team—*modern Mercury*.

5. Characterize a student devoted to any activity in the same way. EXAMPLE: Jones (carrying his tray in the lunch room to a fellow student who is saving a place for him)—*young Hebe*.

6. Take a story from a past issue of your school paper and tell it in the style of the Bible.

7. Tell the story of an honor society installation after the manner of Chaucer. (You will find examples of Chaucer's writing in any good history of English literature.) Let the members be damsels and knights.

8. Using the style of Padraic Colum's translations of the *Odyssey*, write up an account of a race.

NOTE.—In this connection it is interesting to issue a paper in old English style, all facts to be presented as of early England; or the staff may work out another variation by calling upon classic figures for help in issuing a paper. Let each one report an article in his own style; for instance, Cicero might report a speech or address given in the assembly forum; Pepys might report the events of the day; Oliver Goldsmith might write up an interview with a woman faculty member.

## Chapter XV

### THE PERSONALITY SKETCH

**T**HE personality sketch is usually a combination of the feature story, the interview, and the biography. The types listed under "Some Persons to Interview" in the chapter "The Human Interest Interview" are also personality material.

The personality story usually comes out after a person has distinguished himself in some way. With the first news of the achievement, interest in the doer is born. What manner of man is this to have done thus and so? After Lindbergh's breath-taking flight across the Atlantic, everybody wanted to see Lindbergh—to hear about him, his habits, his tastes, his interests, his education, the qualities that made him dare.

Though closely related to the human interest interview, the personality story may be wider in scope. It may give a full-length portrait, reduced to the thumb-nail compass of a column; or it may play up one feature of the person's life to account for the achievement. Success stories do the latter. In any event, high lights are selected and combined to make the person lifelike. The personality sketch is really characterization, and the method is the dramatist's method.

#### BEFORE WRITING

Interview the person.

Gather anecdotes or other biographical material from friends and associates.

Note what explains his success.

Note what is unexpected or incongruous in tastes, character, etc.

#### TO WRITE THE SKETCH

Follow directions given for the human interest interview and the feature story.

Use a combination dramatic (conversation) and narrative style.

Study the illustrations in this chapter and imitate one.

#### CAUTIONS:

Don't comment. Show personality through

1. What the person does.
2. What others say of him.

## Buddy, 1st Seeing Eye Dog, Dies; Master Now Feels 'Blind Again'

**Morris Frank, the Founder of School for Canine Guides, Had Depended Upon Friend for 10 Years**

*Special to the Herald Tribune*

WHIPPANY, N. J., May 23.—Buddy, the first of the Seeing Eye dogs and forerunner of 350 dog guides now leading the blind in this country, died of old age at noon today at the training school of the Seeing Eye. She was buried during the afternoon without ceremony under a pine tree near the entrance. Buddy was eleven and one-half years old.

Morris S. Frank, thirty-year-old blind college graduate, vice-president and founder of the Seeing Eye, who for ten years had been the constant companion and dependent of the dog, was broken-hearted at her death. "I feel that I am blind again," he said. "Buddy was my sight."

Buddy traveled more than 150,000 miles with Frank, on foot and in trains, airplanes and ships. They appeared on more than 1,000 lecture platforms, appealing to more than 100,000 persons for aid to the Seeing Eye school, which is only partially supported by payments from the benefited blind. Buddy met Presidents Calvin Coolidge and Herbert Hoover, and counted Cordell Hull, Secretary of State, and Alexander Woolcott among her close friends.

The dog exceeded the average life expectancy of canine guides by two or three years. A noticeable slackening of her pace during recent months indicated her failing health. During Christmas week a surgeon in Nashville, Tenn., operated to remove a growth but Buddy did not regain her spirits. Last week in Chicago Frank



Caroline Thurber portrait

**Buddy**

became alarmed, cut short a lecture tour, and flew Buddy East. She had been under medical treatment at the training school since.

Buddy's successor has not been selected yet, but will be one of the seventy-five German shepherds of both sexes in training at the Seeing Eye. The tour, which Buddy's fatal illness cut short, was to appeal for contributions to a security fund of \$1,600,000 now being raised as an endowment to make certain that no blind person who has had a guide dog will be forced to go on without one after the death of the first.

The dog was born on October 15, 1926, in a little village in Switzerland, and was trained by Mrs. Har-

rison Eustis, then head of Fortunate Fields, a training school for dogs and dog-guide trainers at Vevey, Switzerland. Frank, a graduate of Vanderbilt University, heard of her work in 1927 and, a year later, went to Switzerland to obtain one of the dog guides. He was so pleased with Buddy, a novelty here, although thousands of canine guides were in use in Germany, Italy and France, that he persuaded Mrs. Eustis to join him in setting up the first Seeing Eye School in Nashville. This was later moved to Whippany. Mrs. Eustis is president of the Seeing Eye.

Mrs. Eustis had named the dog Kiss, but Frank immediately renamed her. The two became inseparable, passing up hotels, restaurants and vehicles which would not admit both. Buddy among other duties assumed those of a valet. Each morning she brought Frank his underwear, then followed with socks, shirt, trousers, shoes and collar, in that order. If Frank were donning a hard shirt for the evening, Buddy got out the cuff links and buttons, too.

Buddy toured the private schools of the East and Mid-West and other institutions with such frequency that she came to know her way from memory through the lobbies and to the desks and elevators of many of the large hotels of New York, Boston, Cleveland and Chicago.

#### New York Most Inhospitable

Prejudices against Buddy as a dog, no matter what her status as a guide, were many in the beginning, but they gradually were dissipated as special rules to cover dog guides were made. New York remained the most inhospitable, Frank said at Buddy's tenth birthday party two years ago. The subways, buses, street cars, large chain restaurants and many hotels there still barred even guide dogs, Frank complained.

Coaches were finally opened to Buddy and her fellow guides after the Lackawanna and Pennsylvania Railroads blazed the way. Pullman cars never admitted the dog guides.

On several occasions Buddy saved Frank's life. Once on the fourteenth floor of a hotel the dog dragged back in the corridor so unaccountably that

Frank was about to release the leash in order to step forward and press the elevator button, when a chambermaid screamed a warning that the shaft door was open. Frank objected to being called Buddy's master. "I am her property," he insisted. "For generations back she and her breed have been taking care of property—sheep in Switzerland. Now I'm her property."

Canine guides were not introduced to the United States sooner because the European trainers felt that the volume of American traffic would be too much for the dogs. The inaccuracy of this prophecy was proved when Frank returned to America with Buddy and let the dog lead him through the stream of hundreds of trucks, buses and pleasure cars on West Street in New York, a waterfront thoroughfare several hundred feet wide. It took three minutes to cross.

"In all probability no other three minutes in history had been more important to the blind," Frank wrote two years ago in a foreword to Ruth Adam Knight's "A Friend in the Dark," "for as each second was ticked off, Buddy gave further proof that the blind of this country could be set free. When we reached the other side I was so happy I felt like shouting. I knew we had won."

—New York *Herald Tribune*.

#### I

The grin of "Jack" Lorch spread slowly, until it reached almost from ear to ear.

The hands of John Lorch sought his pockets. The feet of John Lorch started to take him, at a collegiate amble, slowly across the campus of Columbia University.

Meanwhile, the voice of John Lorch—a pleasant, youthful tone—was explaining:

"It doesn't amount to a thing. I have a lot of friends. They just put down my name because they couldn't think of anyone else right off-hand."

For young Mr. Lorch was trying to explain away the fact that his classmates—the seniors of Columbia College—voted him the one among them most likely to succeed, and most popu-



lar and several other things, beginning in *most* and all very complimentary.

### Modest About His Grades

Every once in a while he would stop to exchange greetings with a classmate, one of the voters. Once one of them asked him:

"What are you doing? Telling this fellow the secret of success?"

But Mr. Lorch wasn't doing that. He was explaining that his grades aren't very good; that he wants to study law, and then, perhaps, take up international banking; that he is working his way through college by waiting in a restaurant, tutoring and taking charge of a club for young boys, and other things that he, obligingly, thought would interest an EVENING POST reporter who had come to interview him regarding his election by his classmates.

Mr. Lorch has a formidable list of collegiate titles after his name, which, perhaps, is a better reason for his nomination as the student most likely to succeed than the one he gave.

He is a former president of the sophomore class, former chairman of the junior week committee, chairman of the student council, captain of the baseball team and captain of the basketball team.

### Neither Smokes Nor Drinks

He was caught on the fly, so to speak, as he walked from Professor John Erskine's class in English to a class in sociology on the other side of the campus, which gave him time to explain all this.

"I want to study law at Columbia," he started out. "But I may not practice. I think I would like to find an opening in international banking.

"No. I don't study as hard as I should. I do too many things outside of the classroom. English and finance are my favorite subjects.

"No, I don't smoke or drink. But I don't disapprove of it. And I don't see why women shouldn't smoke, if they want to."

His yellow slicker rasped the ground a little defiantly.

"I'm working my way through college. I waited on tables in a restaurant near here for the first year. Then I tutored—only in grammar school

subjects. For the last year and a half I've been running the Companionship Club—taking kids on hikes, and games."

Mr. Lorch, five feet eight, blond and stocky, is the son of a family in Cornwall-on-Hudson. His father runs a trucking business there.

"But really, there's nothing to it," he insisted.

Then he ducked into the sociology class.

—New York Evening Post.

## II

By Leon Kalman

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II and III  
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journalists  
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stimulated  
by a study  
of I.

"Randy" Phillips' teeth bit viciously into a cheese sandwich. "Randy" Phillips' arm entwined itself about the back of his chair. "Randy" Phillips' eyes gazed about helplessly.

He was trapped. From one side came the encouraging shouts of his eager admirers; from the other a bombardment of questions by a *Cherry Tree* reporter.

Therefore "Randy" Phillips' voice began to explain:

"It wasn't anything at all. I have many friends. They merely put my name down because they couldn't think of anyone else."

For "Randy" was trying to apologize for the fact that he had been elected president of George Washington's senior class. From time to time he exchanged greetings with passing friends, voters. One of them asked him:

"Ready for the *eco.* exam?"

"Not yet. As soon as I get rid of this fellow I'll do some cramming," was the cheery response.

At this point Phillips stated that he is far from being a brilliant scholar; that he expects to enter Columbia University in September; and that he wants to be a journalist.

"Randy" has an enviable list of titles after his name which perhaps give proof of his popularity.

He is a member of the Executive Council, the Arista, the Delta Society, the Hatchet Board, the track team, and he was a member of the Legislative Board. Several terms ago he was an associate editor of the *Lantern*. He is now editor-in-chief. In addition he

fills the position of George Washington's correspondent to the *Evening World*.

He was caught in a secluded corner of the lunch room. Thus it was that between his mouthfuls he found time to answer questions.

"No, I don't study too hard," he continued. "My outside interests take much time. English and drawing are my favorite subjects. I'm taking light and shade drawing now and I am finding it quite interesting. I've illustrated a few stories that I've written for the *Lantern* and the *Reveille*."

Phillips explained that the *Reveille* is a magazine published by the Peekskill Military Academy where he spent five years before his advent to George Washington. During this time he served as literary and sports editor on the magazine staff.

"Randy" Phillips is so much interested in journalism that he even worked as office boy for the New York *Times* during one of his summer vacations.

"But, really, there's nothing to it. I was just lucky," he insisted.

Then he buried his head in an economics book and refused to utter another word.

—Cherry Tree.

### III

By Evelyn Love Cooper

Louise Bossak's talented hands played absently with a compass. Louise Bossak's face showed that she was deep in thought—for a *Cherry Tree* reporter was asking her how she had come to belong to the new class which meets Saturdays at the Metropolitan Museum of Art.

"Well," began Miss Bossak, "there were about one thousand of us who tried out; however, only ten were chosen from among all students in major art classes who were specially recommended by the heads of the art departments throughout the city." Miss Bossak smiled—and she has a very charming smile.

When asked what the purpose of this class was, Miss Bossak replied that it was to have students make use of the Museum as an inspiration in connection with any phase of art—costume design, book binding, textile

designing, wood cuts and lettering and design.

The interviewed chuckled amusedly as she recalled her experiences in the Museum, last Saturday, the first time the class met. She got lost among the villages of the Navajo Indians and it took seven guards to direct her back to the main entrance.

"Ever since I was a tot," continued Miss Bossak, "I have loved art. When I was in kindergarten we made brush holders and stenciled them. My mother still has mine."

Miss Bossak modestly admitted that in February, 1926, she had won an Alexander medal. This is offered by the School Art League to the best draftsman in every school.

This young art student is concerned mainly with lettering and design. Her present problem in the Museum class is a design for a Christmas card in linoleum. When she is graduated in June, she expects to attend Parson's New York School of Fine and Applied Arts where she will specialize in graphic arts. Last week she was chosen as the new art-editor-in-chief of the *Lantern*.

—Cherry Tree.

PHILADELPHIA, May 9 (A. P.).

—Greeting the loss of both his hands as a "challenge" instead of a misfortune, 14-year-old Vincent De Blasio today is the proud possessor of the Philadelphia boy award, given annually to the boy who has shown the greatest earnestness and courage in overcoming obstacles.

Vincent lost his hands four years ago while dangling over a railroad bridge a wet rope attached to a stick that came in contact with a heavily charged electric wire. His hands were so badly burned that they had to be amputated above the wrists.

In presenting to Vincent the gold medal symbolic of the award, Mayor Kendrick told how the lad had overcome his handicap.

"Vincent is a courageous boy, who can see the sun shining behind the clouds that surround him," said the Mayor. "He is a boy whose character and courage are a good thing for others to pattern after. He is a boy to go ahead without complaining, to take his place in life shoulder to shoulder

with those more fortunate persons who have no physical handicap."

Young De Blasio's achievements were known to his teachers, but were not generally known until he submitted to the Boy Hobby Fair, a feature of boy week, a sturdy little tabouret which he had carved out of wood. Investigation revealed that he could write plainly, holding a pen between the stumps of his arms; he could work with tools in wood carving, and he spent his spare time as a clerk and messenger boy.

Vincent is the youngest of the nine children of Mr. and Mrs. Pasquale De Blasio. His ambition is to become a lawyer, and his friends and teachers believe this ambition will be realized.

—Associated Press.

#### BY HERBERT S. LAMPMAN

Staff Writer, The Oregonian

"Vell—Ay don't know!"

Wicktor Sandstrom, 73, salty as any Helsingfors herring, thumbed a dishonorable discharge from the United States navy last night and speculated mildly upon his career.

For 40 years Sandstrom has lived in the shadow of pursuit as a deserter and last week he ambled into the local navy office to give himself up.

Gilt-braided officers eyed him doubtfully. They took his name and service record and wired them to Washington, D. C.

Yesterday the naval department sent Sandstrom his discharge without penalty attached.

#### Story of "Desertion" Told

Perched on a stool in front of a bellowing oil furnace in a Jewish temple where he is janitor, he proffered the yellow document bearing his name and the legend "dishonorably discharged."

He enlisted in 1896 and deserted a year later. He was a lithe young cox'n in his first year when he fell from the rigging of a training ship at Honolulu.

"Dey vas piping de admiral over the side," he grinned, "and I vas scampering opp de riggerin'. I schlippped und fell 130 feet to the sea und I hit mine hedd on a gun port."

#### Navy Left Behind

With his scalp torn open, he was rescued and a year later he left the navy.

A Swede born in Helsingfors, Finland, he "vas always liking to be a sailor." But he couldn't stand the navy after his injury and he jumped ship.

"Something I haff always wanted to do," he said wistfully, "vas to sail on de battleship Oregon. But that is all over now." He folded the discharge and turned to his furnace.

Portland Oregonian.

Hawks, N. C. (U.P.)—Roby Buchanan, 35-year-old mountaineer, divides his time between cutting precious stones and grinding corn.

Buchanan, although he has built a reputation for cutting gems and has more orders than he can fill, still plods away at milling—because this tiny mountain community depends upon him for its meal.

The small, home-made water mill, which his father ran before him, has a belt which runs to his self-manufactured gears, so that the same water which grinds the meal turns the wheels and gadgets which cut, face and polish the precious stones.

Buchanan is believed to be the only gem cutter in America utilizing water power in this manner.

The gaunt, blond mountaineer usually collects his own stones, from the feldspar, mica and kaolin mining districts which surround the village. Often, however, persons bring him the rough product to be cut into a glittering stone.

—United Press.

After 49 years in the art preservative on both sides of the Atlantic, Thomas H. Walker is quitting the speed, tension and thrill of a newspaper printing office for a life of tranquillity by the Pacific at San Diego, Cal. On concluding 28 years of service as a linotype operator for The Spokesman-Review, he left last Tuesday for Colorado to visit a daughter and a son, possibly never to print again, although he made no such declaration.

#### Began Career at 15.

Born at Belfast, Ireland, in 1863, he became a copyholder at 15 on the Bel-

fast News, subsequently was indentured as an apprentice on the Daily Post of that city, and when it was discontinued, he joined the Warrington Guardian in Lancashire, England, as a two-third.

In 1885, at the age of 22, he came to New York, joined the Big Six of the I. T. U. and witnessed the funeral procession of General Grant, in which veterans of the blue and the gray of the Civil war marched up Fifth avenue in great legions.

"Tom," as he is known to the craft, worked in the law book room of the New York Evening Post until filled with the spirit that has inspired millions to see the frontier. Newspapers great and small in Kansas and St. Louis had his services until 1890 when he returned to Ireland to marry. On returning from Ireland to New York in 1895, he found the newspaper and book offices eliminating the cases and installing typesetting machines.

#### Machines Were Tragedy.

To a man untrained in linotype operation, the change was a tragedy. "I had a strenuous time," he confesses, "for there was no five-day week for the benefit of the hand man in the period of reconstruction. I returned to Ireland, only to be faced by hostile machines. I went to New York in 1897. How my wife and I got through the winter is hard to recall.

"But in the dawn after dark, I got a job in Butterick's before they installed machines and got permission to practice on a dark machine in the New York Tribune, and when the foreman, Fred Milholland, thought I was competent, he permitted me to sub. I could get a night or two on the New York Sun correcting galleys of the monotype machines.

#### Came to Red Lodge, Mont.

"In 1907, I answered an ad to work on the Picket at Red Lodge, Mont. The lure was Rock creek, a trout stream which the publisher said flowed through the town. In the fall, I left for Seattle and was confronted by the 1907 panic. I accepted an offer from Rufus Woods to work on the Wenatchee World, where I remained until 1909, when I came to The Spokesman-Review."

The late Mrs. Walker was the

daughter of Thomas Alderdice, a linen merchant of Belfast, and a cousin of Frederick Charles Alderdice, the last premier of Newfoundland before it reverted to a crown colony.

Mr. Walker's son John has been with The Spokesman-Review composing room several years.

—Spokane Spokesman-Review.

#### By CAPTAIN BARNACLE

"I cover the waterfront," says Tom O'Keefe. And he has, for thirty-three years. Shipping men have grown old and retired from service, docks have been eaten away by teredos and replaced, fires have destroyed old landmarks along Alaskan Way, steam has replaced sail, but Tom O'Keefe, with his taxicab, is still there.

Not the same taxicab, of course. He has worn out a dozen or more, but the same Tom, except for a touch of gray in his hair, a few lines on his face—but the same merry Irish eyes and the smile that he brought with him from the "Ould Sod" when he landed here in 1903.

A slim lad gazing out over the sea from the Emerald Isle, dreaming of strange lands, liners plying to the Orient and the new and promising Western World—he could not resist the call.

For twelve years he followed the ocean trails, the "P. and O." liners of Kipling, tramps, windjammers, and then the Pacific Coast.

His last voyage was on the old Ohio to Alaska along with the late Capt. James Brownfield, then first mate. But Seattle claimed him and he started a transfer business on the waterfront, naturally, in 1904, which he operated until 1910.

Then people began to take to the newfangled taxicabs, so he bought one of the first three to reach the waterfront; took a stand in his present location at the Colman Dock and worked that old "Lizzie" till he wore her out. His stand has been at the Colman Dock ever since. He has hauled enough sailors to man every ship in the navy and American merchant marine; knows enough waterfront history to fill a library, and, best of all, is content with his business, his city and his friends.

—Seattle Post-Intelligencer.

**BY BILL HENRY**

You really should have been out at Santa Anita last Tuesday if you wanted to know what folks think of Joe E. Brown. Joe won the Paso Robles Handicap and when I say that Joe won it—that's just what I mean. Those dull racing charts will tell you, of course, that the race was won by Joe's horse Barnsley but if you'd been out there you'd know that it was Joe, and not Barnsley, that won the race.

Joe's victory—his first at the local track—was the most popular in the three years of racing at Santa Anita and the sports-loving crowd forgot all about Joe's horse in their eagerness to help Joe enjoy the thrills of victory.

**HE'S HUMAN**

Joe had it coming.

Joe E. Brown is living proof that the good nature, spontaneous enthusiasm and honest enjoyment of life that are Joe's outstanding characteristics are the things that make him a human being instead of just a shadowy fictional personality of the films. Joe durn near burst with delight when his horse won—and the crowd was as tickled as Joe because Joe is human.

He was an athlete before he was a comedian, for he left home at the age of 9 as a member of "The Five Marvelous Ashtons," gymnasts and aerialists who used little Joe—he weighed less than a hundred pounds—as a missile and played ball with him in tents, county fairs and sideshows all over the country. They occasionally dropped Joe, who has suffered four broken ankles and has broken every one of his toes at least once—one big toe holding the record with seven breaks.

**LOVES BASEBALL**

Joe got his rubbery, athletic legs from the acrobatic practice but the sport he loved best was baseball—he played it every chance he got. "They are a lot of stories about my baseball playing," Joe told me the other day, "but most of my big-league experiences happened in the imagination of various writers." Joe says his first baseball was with the "Young Avondales" in

Toledo where two team-mates were Gil Gilhooley and Fred Merkle.

He actually played with Vinegar Bill Essick for St. Paul in the American Association and also played in some exhibition games with the Boston Red Sox in 1920, Joe's biggest moment coming when he batted for Harry Hooper, the World's Series hero. He made spring training trips with the Yanks but never was under contract with the club.

**NATURAL ABILITY**

Joe had natural athletic ability and a world of interest in all sorts of sport and played handball at the Friars Club with Ripley and others, once being runner-up for the club title. When he was married he decided to quit being a performer and settle down so he turned to another sport he loved—bowling. He ran a bowling alley for a few months and once bowled a perfect game of 300 for which he received a gold belt buckle but business wasn't, he says, as good as his bowling.

I saw Joe in one of his first performances as a stage comedian—to which job he suddenly jumped from acrobatics, baseball and bowling. I dropped into a theater in Chicago about the turn of 1920 because of the intriguing title of the show which was called "Listen Lester."

**GREAT ACT**

Joe was not only very funny—I'd never heard of him previously—but he had a gag that only a chap with his athletic training could possibly have pulled. At a crucial moment in the play he backed suddenly towards the footlights and fell into the orchestra pit while the audience screamed—or started to!

Just as they had started to gasp at the apparent accident Joe suddenly shot up into the air and back onto the stage—he had a springboard carefully placed among the drums, tubas and other musical gadgets and it was all part of the act. It was a thriller—you ought to get Joe to tell you about it, particularly about the time in Providence when a summer visitor had laid his straw hat on the springboard device and Joe bounced back up onto

the stage with the straw around his leg about half way up to his knee.

### COMES HERE

"Listen Lester" made Joe a comedian and he shortly afterwards came to Hollywood with his family. Young Don played center and guard for U.C.L.A. last year while Joe himself warmed the bench as combination rooster-coach. Young Joe won letters in football, swimming and baseball at Mercersburg Academy this year and graduates in June. Joe's protege, Mike Frankovich, is catching in the Pacific Coast League.

Joe's pride and joy, other than his family and his friends and his horses, is his trophy room in his Beverly Hills home which has an accumulation of sports souvenirs without equal anywhere in the world. Let me list just a few of the thousands of souvenirs which include:

### MANY TROPHIES

The colors worn by Jockey Woolf on Azucar when he won the first Santa Anita \$100,000 handicap, Babe Ruth's bat with which he hit the sixty homers, Honus Wagner's bat, and Nap Lajoie's, the cap that Eddie Collins wore when Heinie Zimmerman chased him across the home plate with the winning run—the funniest boner in baseball history, a baseball hit for a homer before George V of England and autographed by that monarch, the trunks worn by Gene Tunney when he beat Dempsey the first time, Jim Braddock's trunks worn when he beat Baer for the title, Willie Ritchie's gloves worn on his first defense of the lightweight title, Primo Carnera's shoes, the last "77" football jersey worn by Red Grange, Frank Wykoff's shoes in which he first ran 100 yards in 9.4s., flyer Frank Hawks's helmet worn when he crashed and was almost fatally injured and medals, autographed baseballs, footballs and what not including—oh yes, the first book on "How to Play Baseball" by Henry Chadwick, father of the game and a horseshoe won by Joe's first winning steed, Captain Argo, when he beat Sation on an eastern track a couple of

years ago. I suppose that by this time Barnsley's shoes are there too.

Quite a guy, Joe. He likes everybody and everybody likes him. He dashes around helping folks out of holes—remember how he saved that exhibition by Jim Braddock at Hollywood some months ago?—and how he even gets time to make any pictures like "How's Your Birthday" which is showing now—is more than I can figure out. His producers had better get busy with him when Santa Anita closes because baseball is starting soon and Joe's going east to do some broadcasting of ball games this summer and won't have very much time for business—not when he can enjoy sports.

—Los Angeles Times.

About this time twenty-four years ago, a youth of 17 enlisted in the Canadian Expeditionary Force.

After serving for three and a half years in France, mostly at the Calais base hospital of the Canadian army, where he worked in the laboratories as an analyst, he returned to his native Canada. There he made a distinguished record as a bioassayist for the Department of National Health of Canada.

### Succeeds Dr. Thompson

Yesterday he was preparing to assume the duties of Emerson professor of pharmacology in the School of Pharmacy of the University of Maryland.

He is Dr. Clifford Warren Chapman and he succeeds Dr. Marvin R. Thompson, who resigned to accept the directorship of the Warner Institute for Therapeutic Research.

Born in London, Ontario, Dr. Chapman received his education at the University of Western Ontario, where he was awarded his bachelor's degree in 1922 and the degree of master of science three years later. He also has had some graduate work in the department of biochemistry at the University of Chicago.

### Employed As Chemist

For some time he was employed as chemist and bacteriologist in the Institute of Public Health of Ontario. In

1928 he became bioassayist for the Department of National Health of the Dominion of Canada.

In this capacity he was concerned with measuring the potency and poisonous properties of drugs. The Canadian standards for digitalis, pituitary extract, epinephrine and ergot were prepared by him.

In 1933 he served as instructor at McGill University while working for

his doctorate of philosophy, which he received a year later. His research has been done primarily in the fields of biochemistry and pharmacology. At McGill he studied under Dr. J. B. Collip, one of the co-discoverers of insulin.

Dr Chapman brings with him to Baltimore his wife and two children, Wilson and Shirley Anne.

—Baltimore Sun.

## EXERCISES

1. Make a study of the personality stories in this chapter. Summarize the personality as presented in each article. How is the sketch like an interview? What is the value of conversation? Select the elements that might be written in the biography of each. Note how stage business furthers the development. What instances of economy of narration can you find? Which person described would you most enjoy meeting?

2. Clip a personality story from any of today's papers. Paste it in your notebook and analyze it for construction. Use marginal notes.

3. In a thirty-word sentence summarize the personality of the person written up.

4. What was the occasion of the write-up? In other words, what achievement has put the person described in the public eye?

5. Make a list of persons in your school whose personality you would enjoy writing up.

6. Write this passage in indirect discourse:

"Read for pleasure," urged the young editor. "All of us cannot like *all* of the books that are recommended to us in school. But if you have a liking for an author, who is not considered classical, read his works until you are saturated. After a time he will not satisfy you. You will begin to compare him with better authors of the same type. You will look elsewhere."

7. Write this passage in direct discourse:

Mr. Farrar confessed to having been devoted to Zane Grey in his high school days. He did not like Dickens. Not until he was eighteen years of age, he said, had he acquired a taste for his works. Nor did Walter Scott please the distinguished

itor as a student. In fact, even to this day, he derives little pleasure from Scott.

8. Look up a foreign-born student who has achieved distinction in any way. Find out how he did it.

- a. Write five adverbs that show his manner of talking.
- b. Write five phrases that do the same thing.
- c. Write an adjective that sums up his personality.
- d. Give ten synonyms for this adjective; ten opposites.
- e. Describe his facial expression; gestures.
- f. Write a sketch showing how he as a person has achieved success.

9. Write a personality sketch of any interesting student in your school. Remember that the new, the strange, the picturesque, the unexpected have news value.

10. Be on the lookout for interesting personalities. Keep a list in your notebook. Write notes beside their names. At opportune times bring out your stories.

11. Imitate one of the personality stories reprinted in this chapter.



# Chapter XVI

## SPORTS

### REPORTING THE GAME

(It is assumed that the reporter is a follower of the game reported.)

#### BEFORE THE GAME

1. Get correct names of players and positions on both teams. If players wear designating numbers, a list giving name and number will facilitate their recognition. Get a score card if available.

2. If the teams are old rivals, get the record of their previous encounters against each other. Get also the record of each team for the current season. Know the significance of the game in the sport calendar. Is it an intersectional game, an annual contest, a school league game? Is a championship involved?

#### DURING THE GAME

Keep running account of plays.

#### AFTER THE GAME

Check up all data with official scorer's data.

#### ORGANIZATION

Proceed as in any news story. The lead, of course, will give the result of the game. To put punch into sport articles, use the vernacular—not cheap slang—but the language of the game, the language that lovers of the game understand, the language that distinguishes the writer who knows his game and is alive to its fine points from the writer who does not. There is a parlance that is definitely football; a parlance that is baseball; as there is chess vernacular and the language of the fairway. The reporter will have to decide whether to turn in a play-by-play report (usually space permits a report of important plays only) or whether to play up some feature of the game. In any case the reader wants facts. If comment is desirable, put it into an editorial. True, you may find comment in sports articles in the daily press, but the practice

is not one to be imitated by the high school journalist because the aim of high school athletics is different from that of professional sport.

Side play at a game frequently suggests a box feature or a longer feature story apart from the news of the game. Frequently, in a report of what students call the "classic game of the season," a box is printed giving the scores made in the years since the first regular clash.

For summaries, line-ups, and box scores, follow the form used on the sport page of a good daily newspaper unless your style sheet gives the form to use. A study of articles included here will show how professional sport writers handle various games.

NOTE.—The principal parts of the verb *fly*, meaning to *bat a ball*, are *fly*, *flied*, *flying*, *flied*; the principal parts of *dive* are *dive*, *dived*, *diving*, *dived*.

#### REPORTING OTHER SPORT NEWS

Besides the report of games, sport writers may want to write up other sport news: the future of a team, a future game, a practice introduced, changes in the coaching system, the strength of players, etc. Whatever the subject of the article, base the discussion on facts. No vague generalities may be used in sport write-ups any more than in other news. Write the summary lead and develop by concrete details.

#### CAUTION:

No opinions! No comment! No dope! No partisanship!

#### Put the News into the Lead

# SPORT STORIES

## BASEBALL

PITTSBURGH, July 20 (AP).—Upset, 11 to 0, by the Phillies today, the Pirates came back in the second game of a double-header to win, 4 to 1, and increase their lead over the Giants for first place.

The Phillies ran wild in the fourth inning of the first game after Bob Klinger had walked the first batter and had thrown late twice on attempted sacrifices, to fill the bases. In this frame Klinger, Mace Brown and Truett Sewell were batted from the box, the Phils scored ten runs and Gibby Brack equaled a major league record by rapping two doubles in one inning.

Southpaw Al Hollingsworth scattered the Pirates' six hits so well they had few scoring chances. The defeat snapped a six-game winning streak for Klinger, who now has won eight and lost two.

Bucky Jordan, who got three hits in the first contest and two in the second, put the Phils ahead in the third inning of the second game by scoring a run which loomed large with Pete Sivess pitching shut-out ball for five innings.

Gus Suhr parked one in the right field stands in the sixth, however, and the Pirates clinched the victory in the next inning by bunching three hits off Sivess and Syl Johnson for two runs. They added another marker in the eighth.

Russ Bauers pitched steadily through-out, yielding five hits.

The box scores:

FIRST GAME	
PHILADELPHIA (N.)	PITTSBURGH (N.)
ab.r.h.po.a.e	ab.r.h.po.a.e
Jordan, 3b...3 1 3 1 0 0	Handley, 3b...3 0 0 4 3 0
Martin, cf...5 0 1 6 1 0	L. Waner, cf...3 0 2 1 0 0
Brack, rf...5 1 3 3 0 0	Jensen, cf...1 0 0 0 0 0
Davis, c...5 1 1 0 1 0	P. Waner, rf...3 0 0 6 0 0
Clark, c...0 0 0 2 0 0	Suhr, lb...2 0 0 6 0 0
W'traub, lb...5 2 2 5 1 0	Rizzo, lf...3 0 0 1 0 0
Arn'vich, lf...4 1 2 4 0 0	Vaughan, ss...4 0 1 3 4 0
Scha'lein, ss...5 1 1 2 4 0	Todd, c...4 0 1 5 1 0
D. Young, 2b...4 2 2 3 2 0	F. Young, 2b...4 0 1 0 1 0
H'gsworth, p...4 2 1 1 2 0	Klinger, p...1 0 0 0 0 0
	Brown, p...0 0 0 0 0 0
	Sewell, p...0 0 0 0 0 0
	Bowman, p...2 0 1 0 2 0
	aTobin.....1 0 0 0 0 0
Total...40 11 16 27 11 0	Total.....31 0 6 27 9 0

aBatted for Bowman in ninth.

Philadelphia .. 0 0 0 0 10 1 0 0 0—11  
Pittsburgh .. 0 0 0 0 0 0 0 0 0—0  
Runs, batted in—D. Young 3, Brack, Weintraub, Arnovich, Scharein, Hollingsworth, Martin 2, Jordan

Two-base hits—Brack 3, Jordan. Three-base hit—Jordan Sacrifice—Hollingsworth Double plays—Jordan, Davis, Hollingsworth and Jordan; Bowman, Vaughan and Suhr; Young, Vaughan and Suhr; Scharein, D. Young and Weintraub Left on bases—Philadelphia 7, Pittsburgh 9. Bases on balls—Off Klinger 2, Hollingsworth 5, Bowman 1 Struck out—By Klinger 3, Bowman 1, Hollingsworth 1 Hits—Off Klinger 6 in 4 2-3 innings, Brown 3 in 0, Sewell 4 in 0, Bowman 3 in 4 1-3. Hit by pitcher—By Klinger (Arnovich) Losing pitcher—Klinger. Umpires—Stewart, Barr and Stark. Time of game—2 03.

### SECOND GAME

PHILADELPHIA (N.)	PITTSBURGH (N.)
ab.r.h.po.a.e	ab.r.h.po.a.e
Jordan, 3b...3 1 2 2 4 0	Handley, 3b...5 1 2 0 2 0
Martin, cf...3 0 2 5 0 0	L. Waner, cf...3 0 0 3 0 0
Brack, rf...2 0 0 0 0 0	P. Waner, rf...4 0 2 0 0 0
Klein, rf...1 0 0 0 0 0	Suhr, lb...4 1 1 16 0 0
Davis, c...4 0 0 0 1 0	Rizzo, lf...4 0 1 1 0 0
Weintr'b, lb...4 0 0 9 0 1	Vaughan, ss...3 1 3 1 8 0
Arnovich, lf...4 0 1 3 0 0	F. Young, 2b...4 0 0 2 6 0
Scharein, ss...3 0 0 1 4 0	Berres, c...3 1 1 4 2 0
D. Young, 2b...2 0 0 4 2 0	Bauers, p...3 0 1 0 1 0
Mueller, 2b...1 0 0 0 0 0	
Sivess, p...2 0 0 0 2 0	Total...33 4 11 27 19 0
Johnson, p...0 0 0 0 0 0	
aWhitney...1 0 0 0 0 0	
Mulcahy, p...0 0 0 0 0 0	

Total... 30 15 24 13 1

aBatted for Johnson in eighth.

Philadelphia .. 0 0 1 0 0 0 0 0—1  
Pittsburgh .. 0 0 0 0 1 2 1—4

Runs, batted in—Martin, Suhr 2, Handley.  
Two-base hit—Rizzo Home run—Suhr Stolen base—Handley Sacrifices—Martin, Bauers Left on base—Philadelphia 5, Pittsburgh 9 Bases on balls—Off Bauers 2, Sivess 2, Mulcahy 1 Struck out—By Bauers 2, Hits—Off Sivess 9 in 6 1-3 innings; Johnson 1 in 2-3; Mulcahy 1 in 1. Wild pitches—Bauers, Mulcahy Passed ball—Berres. Losing pitcher—Sivess, Umpires—Barr, Stark and Stewart. Time of game—1 42

—Associated Press.

## PLAY-BY-PLAY

By James Cannon

YANKEE STADIUM, Oct. 8.—The play by play story of the third game of the world series between the Chicago Cubs and the New York Yankees today follows:

### FIRST INNING.

The first pitch to Hack was a ball. After throwing another ball Pearson came in with a strike. Hack fouled off a three and two pitch. He walked. Herman walked. Gehrig walked over and consoled Pearson. Cavarretta drifted lazily to DiMaggio, but the runners didn't advance. Crosetti made a floundering stop of Marty's drib-

bling roller but was off balance and did not come up with the ball which was scored as a hit and crowded the bases. Yankee rescue squad in the Yanks bull pen heated its arms. Reynolds swung crazily and missed a third strike. Pearson dipped a downer by Hartnett who took a Sunday swing and fanned on a two and two pitch. No runs, one hit, no errors, three left.

Crosetti, after fouling a screaming liner into the left field stands, struck out. Rolfe nicked a tall fly to Jorges. Marty jogged back to capture Henrich's rainbow. No runs, no hits, no errors, none left.

#### SECOND INNING.

Collins went on a fishing trip after a high third strike. Jorges whiffed after dropping a looping foul which missed fair territory by inches. Crosetti snapped Bryant's easy roller and threw it into the boxes for a two-base error. Pearson surrounded Hack's soft bouncer and galloped over to make the putout unassisted. NO RUNS, NO HITS, ONE ERROR, ONE LEFT.

DiMaggio walked on a one and three pitch. Gehrig forced DiMaggio, Herman to Jorges. Dickey walked. Selkirk struck out, spinning around and going to his knees on a merry-go-round swing. Gordon struck out, as the big crowd in the triple-deck stadium saluted Bryant's pitching in a jam. NO RUNS, NO HITS, NO ERRORS, TWO LEFT.

#### THIRD INNING.

Herman was fooled by Pearson's tantalizing slow stuff and struck out. Cavarretta blasted a hissing line single to right. Marty crashed a single to right center as Cavarretta dashed to third. Reynolds almost strained his back lurching after a third strike. It was Pearson's sixth strike out of the tournament. Gordon moved spryly to his left to grab Hartnett's bat handle bouncer and whip the ball to first to cut down the lumbering Chicago manager. NO RUNS, TWO HITS, NO ERRORS, TWO LEFT.

Jorges threw out Pearson. Crosetti walked. Rolfe belted a long but easy fly to Marty. Crosetti stayed on first. Crosetti was out stealing. Hartnett to Jorges. NO RUNS, NO HITS, NO ERRORS, NONE LEFT.

#### FOURTH INNING.

Selkirk jogged in slowly to catch Collins' high but short fly. Gordon made a Barnum and Bailey one-handed jumping spear of Jorges' liner. Bryant took a tourist look at a third strike. NO RUNS, NO HITS, NO ERRORS, NONE LEFT.

Collins raced over to the foul line, smothered Henrich's grounder and made the putout, unassisted. The crowd boomed appreciation as Herman skidded to his right and cleanly fielded DiMaggio's peppery grounder to throw him out. After blasting two change of pace balls for distant fouls, and working Bryant to a 2 and 3 pitch, Gehrig hit a mountainous pop to Herman. NO RUNS, NO HITS, NO ERRORS, NONE LEFT.

#### FIFTH INNING.

Hack poked a drifting double into the coffin corner of left field. Herman gazed wistfully as a third strike whistled by. Cavarretta's bouncer bounced off Gordon's shin for an error as Hack reached third. Rolfe speared Marty's grounder and flipped the ball to second to force Cavarretta as Hack scored. Trying for the double play, Gordon's thrown ball crashed into Umpire Moran's face, the ball trickling into right field. Marty was safe at first. Bleeding from the nose, Moran was given first aid treatment but continued in the game, swabbing the injured member with a crimson towel. Joe McCarthy and Gabby Hartnett conferred with Landis in his field box and was joined by Ford Frick, president of the National League. Umpire Ziggy Sears also attended the huddle but after a moment of whispering the board of directors' meeting disbanded without any apparent result. Reynolds' foul popped to Dickey behind the dish. ONE RUN, ONE HIT, ONE ERROR, ONE LEFT.

The crowd let go a prolonged ah as Dickey's far fly was corralled by Marty near the fence. Selkirk bounced to Collins who made the putout unassisted with room to waste. Gordon blazed a homer into the left field stands, the ball barely grazing the rim of the boxes. Pearson slammed a single to center. Crosetti walked, on a 3 and 2 pitch. The Cub bull pen arose and went into action. A gently falling sin-

gle off of Rolfe's bat bounced into short right center, scoring Pearson and sending Crosetti to third. Henrich fouled out to Hack. TWO RUNS, THREE HITS, NO ERRORS, TWO LEFT.

#### SIXTH INNING.

Hartnett banged a high foul to Gehrig. Collins' long fly fell into Henrich's glove. Juries lifted a sky scraping pop which Dickey caught in front of the plate. NO RUNS, NO HITS, NO ERRORS, NONE LEFT

DiMaggio's fiery grass mower rocketed through Stan Hack's leg for a single. Gehrig bombed a single to centre, which was DiMaggio's car fare to third base. Hack nailed Dickey's pop foul. Selkirk walked on four pitched balls, filling the bases. Gordon blasted a far flung foul into left field on the first pitch. After taking a ball Gordon sent a single slithering just out of reach of Hack's clawing glove. DiMaggio and Gehrig scored and Selkirk pulled up at second. Jack Russell, the old American Leaguer, trudged in from the bull pen to take up the Cubs' burden, as Bryant walked morosely from the mound.

Led by Jake Powell, the Yankee base jockeys heckled Russell with a constant torrent of wise cracks. Russell couldn't get the ball over and Pearson strolled to jam the bases. Juries ranged far over the left field line to smear Crosetti's foul. Juries didn't have to move out of his spike tracks for Rolfe's pop up. TWO RUNS, THREE HITS, NO ERRORS, THREE LEFT.

#### SEVENTH INNING.

Augie Galan came up as a pinch hitter for Russell and popped to Crosetti. Hack watched a third strike buzz by. Gordon didn't have any trouble throwing Herman out. NO RUNS, NO HITS, NO ERRORS, NONE LEFT.

Larry French, the Cubs' veteran left-hander, went to the mound. Henrich flied out to Cavarretta. DiMaggio grounded to Juries, who threw him out at first. Gehrig also flied out to Cavarretta. NO RUNS, NO HITS, NO ERRORS, NONE LEFT.

#### EIGHTH INNING.

Cavarretta slashed a hard grounder to Gehrig, who made a beautiful stop

and threw to Pearson who covered first for the putout. Marty hit a long home run into the left field stands. Reynolds flied out to Selkirk. Hartnett flied out to Henrich. ONE RUN, ONE HIT, NO ERRORS, NONE LEFT.

Dickey cracked a home run into the right field stands. Ducking away from a belt buckle bruiser, Selkirk's bat was hit by the pitched ball. The ball rolled to French who threw out the Yankee left fielder. Selkirk didn't realize the ball was in play and stood with his back to the field gazing into the stands as he was thrown out. French shouted something at Twinkle Toes and the Yank started out for the mound with his fists clenched. Both benches emptied immediately and the Cubs and Yankees spilled on to the diamond. Hasty police work by the four umpires stopped trouble. Gordon smacked a hard hit grounder at Collins who made the putout, unassisted, after bobbling the ball. Herman was given an error for kicking Pearson's grounder and then flinging it away. French threw out Crosetti. ONE RUN, ONE HIT, ONE ERROR, ONE LEFT.

#### NINTH INNING.

Collins foul popped to Dickey, behind the plate. Tony Lazzeri the old Yankee got the biggest hand of the day when he came up to pinch hit for Juries. On a two and three pitch Tony rapped to Gordon who threw him out. O'Dea pinch hit for French and conned Pearson into a three and two pitch but flied to Henrich to end the third game of the World Series. NO RUNS, NO HITS, NO ERRORS, NONE LEFT.

—New York *Journal-American*.

#### BASKETBALL

By The Associated Press.

DENVER, March 18.—Crushing power carried the Denver Safeways to a decisive triumph over Long Island University in the first quarter-final game of the National A. A. U. basketball tournament tonight, 49 to 26. Approximately 6,000 spectators jammed City Auditorium.

Long Island, a crowd favorite in previous games because of its flashy shooting, couldn't cope with the speed,

experience and shooting wizardry of its older opponents.

In Bob Gruenig and Jack Colvin, two veterans towering above the 6-foot-6-inch mark, the Safeways had too much height under the basket for the Brooklynites and scored many of their points on tip-ins.

When Long Island did gain possession of the ball, the Denver players harried them so tenaciously the collegians couldn't get set for their long range heaves or break scorers loose under the basket.

Safeway, eliminated in the quarter-finals the last four years, went to work with a rush, running up eight points before Danns Kaplowitz sank a long shot for Long Island.

Long Island's scoring for the rest of the half was limited to two field goals and two free throws by Irving Torgoff and a goal by Kaplowitz.

Safeway led, 26 to 12, at the intermission and increased the lead to 34 to 12 before Torgoff pelted home another marathon heave. From that point on it was just a question of Denver's final margin.

Gruenig, top scorer of the Missouri Valley A. A. U. League, registered sixteen tonight—a mark which was matched by Torgoff, Long Island's only effective point maker.

A field goal by Murray Brown, substitute guard, in the last 15 seconds gave the favored Kansas City Trails a 43-to-42 victory over K. C. Life, of Denver. The Denver team, trailing by 14 points midway in the final period, staged an amazing rally to drive into the lead, 41 to 39, with less than three minutes to play.

The L. I. U. game line-up:

SAFEWAY (40)				L I U (28)			
	G	F	P		G	F	P
McCracken, lf.	3	2	8	King, lf.	0	3	3
Colvin, rf.	5	1	11	Targoff, rf.	4	8	18
Gruenig, c.	3	4	18	Hillhouse, c.	0	0	0
Young	1	1	3	Swatch	0	0	0
Frank, lg.	2	0	4	Kaplowitz, lg.	2	0	4
Masteller	0	0	0	Bromberg	1	1	3
Dowell, rg.	2	1	5	Newman, rg.	0	0	0
Fee	1	0	2	Rosenfeld	0	0	0
				Feiner	0	0	0
Totals	20	9	49	Totals	8	10	26

Officials—Leith and Carroll.

The results:

#### Quarter-Finals

Denver Safeways, 49; Long Island University, 26.

Kansas City Trails, 43; Denver K. C. Life, 42.

Hollywood Stars, 53; Colorado Springs Antlers, 34.

—Associated Press.

## FOOTBALL

ATLANTA, Oct. 8 (UP).—The Irish of Notre Dame won, 14 to 6, over Georgia Tech today in the first intersectional battle in Dixie this season before a crowd of 30,000 in Grant Field.

The heralded Irish were on the defensive throughout most of the second half of the game, but Notre Dame, in the final period, struck like lightning to get a second touchdown after being thrust back in several previous attempts to drive down the field.

Bob Saggau, Notre Dame's sophomore back, was watched closely while he was in the game and it was left for Ben Sheridan, Marion Tonelli and Piepul to supply most of the Irish yardage.

### Zontini Intercepts Pass

The first Notre Dame score came in the opening period when Zontini intercepted a Tech pass on the Engineers' 43-yard line. Tonelli swept left tackle and skirted the sidelines to Tech's 18-yard line. The Engineer line held for two plays but on the third, Tonelli, feinting his way past the Tech secondary, raced around right end for a touchdown.

Stevenson kicked the point and it was a signal for the Engineers to come back with a rush. After the kick-off, Notre Dame attempted a quick kick and it was partially blocked, Tech getting the ball on the Notre Dame 40. Thrash, Tech end, took the ball on an end-around to the Notre Dame 18. Howard Ector, darting through gaps in the Notre Dame line, hammered out a first down on the 5 in three plays. He hit the line twice more for a touchdown. Hart's place kick for the extra point was bad, and Tech still trailed.

The Engineers outfought the Irish in the scoreless third period. When Notre Dame threatened, Cavette, of Tech, booted his mates to safety as soon as they got the ball. One of his kicks traveled fifty yards on the fly and rolled twenty more to put the Irish back on their 5.

Their second big break enabled the Irish to ice the game with a touchdown and extra point early in the fourth period.

### Harvey Blocks Punt

Page, of Tech, had darted to Notre Dame's 21 on the first play of the

period. The Engineers lost ten yards in two plays and Harvey broke through to block Gibson's punt. Sheridan raced around right end for eighteen yards to the 27 and Piepul punched out a first down on the 16.

Sheridan set sail around right end again and was knocked out of bounds on the Tech 1-yard line. Piepul charged over for a touchdown and Morrison kicked goal.

Showing some of the razzle-dazzle that made Tech the scourge of Dixie last year, the Engineers then took the following kick-off and marched straight to Notre Dame's 3-yard line. But the bid for a score failed when Ector fumbled a few feet from the goal and Notre Dame recovered.

The line-up:

Pos.	Notre Dame (14)	Georgia Tech. (6)
L. E	Brown	Ison
L. T	Beinor	Rimmer
L. G	McGoldrick	Wilcox
C.	Longhi	Chivington
R. G	Bossu	Brooks
R. T.	Kerr	Cushing
R. E	J. Kelly	Smith
Q. B	Sitko	Cavette
L. H	Stevenson	Gibson
R. H	Zontini	Page
F. B.	Tonelli	Ector

#### SCORE BY PERIODS

Notre Dame	7	0	0	7-14
Georgia Tech.	0	6	0	0-6

Touchdowns—Notre Dame: Tonelli, Piepul; Georgia Tech: Ector.

Points after touchdown—Notre Dame: Morrison, Stevenson.

Substitutes—Notre Dame: Kerr, O'Brien, Rassas, Bechtol, Brew, Harvey, Gallagher, DeFranco, P. Kelley, Mooney, Crowe, Hofer, B. Sheridan, Saggau, Morrison, Piepul, Simonich; Georgia Tech: Thrash, Allen, Lackey, Aderhold, Wood, Furlow, Hart, Brooks, Anderson, Beard, Beers, Bartlett, Murphy.

Referee—Thomason, Georgia. Umpire—Birch, Earlham. Linesman—Wyatt, Missouri. Field Judge—Mouatt, Armour.

—United Press.

*By The United Press*

PITTSBURGH, Nov 13—For the third consecutive Saturday the Pittsburgh Panthers today turned on the power in coming from behind and remaining one of the favorites in the national football race. Their victim was Nebraska, which they eliminated, 13 to 7, from the undefeated list.

As it did last week, when Notre Dame finally was defeated in the fourth period, 21 to 6, Pitt rammed across the Cornhuskers' goal line twice in the last quarter and wiped out a 7-to-0 lead that Nebraska gained in the third period.

Two weeks ago Pitt came from behind and defeated Carnegie Tech, 25 to 14. Pitt has a scoreless tie with Fordham as the only blemish on its 1937 record.

The 71,267 jammed into Pitt Stadium thought it looked as if a Nebraska victory was in the offing when John Dodd, Cornhusker half, was handed a Pitt punt and scampered sixty yards down the sidelines for the Nebraska touchdown. English converted.

The Nebraska touchdown play started with Stapulis punting to Nebraska's 40. Andrews took the kick, ran across the field to the right and handed the ball to Dodd. The Pitt players were sucked to the right and Dodd quickly crossed over to the left and ran down the length of the field. Marshall Goldberg, Pitt's ace back, vainly tried to catch Dodd, but he only touched the Cornhusker's shoulder.

In the third period Pitt again began an eight-yard march that ended in a touchdown five minutes after the fourth period started. Taking Howell's punt on Nebraska's 20, Goldberg, behind great interference, raced around left end for twenty-eight yards.

With Goldberg and Stebbins doing most of the gaining, Pitt pushed to Nebraska's 1-yard mark. Then Patrick took it over. Souchak's try for the extra point hit the goal posts.

Goldberg was replaced by Dick Cassiano, sophomore from Albany, N. Y., immediately after the first touchdown. Determined to gain another marker, Pitt capitalized on Andreson's fumble on Nebraska's 33-yard line and six minutes after first crossing the Cornhuskers' goal the Panthers scored again.

After Lezowski recovered the fumble, Stebbins made a nine-yard run, then aided Cassiano in bringing the ball to the 1-yard line, from where Stapulis went over. Souchak place-kicked the extra point.

The skies were overcast, but the field was fast and dry.

The Cornhuskers weren't much of a match in gaining from scrimmage plays. Pitt made thirteen first downs for a gain of 265 yards from scrimmage to Nebraska's two first downs and a gain of thirty-one yards from scrimmage. The Cornhuskers lost fifty yards in scrimmage plays, giving them a net loss of nineteen yards, whereas Pitt

lost but fifteen yards, giving them 250 yards net from scrimmage.

Throwing ten forward passes, Pitt completed only one for a gain of eight yards, and three of them were intercepted. Nebraska threw five forward passes, completing three for fifteen yards.

The line-up:

Pos.	Pitt (13)	Nebraska (7)
L. E.	Souchak	Amen
L. T.	Matisi	Shirey
L. G.	Lezowski . . .	Mehring
C.	Hensley . . . .	Brook
R. G.	Petro	English
R. T.	Delich . . . .	Doyle
R. E.	Hoffman . . . .	Dohrmann
Q. B.	Michelosen	Howell
L. H.	Goldberg . . .	Andrews
R. H.	Stebbins . . .	Dodd
F. B.	Patrick	Callihan

#### SCORE BY PERIODS

Pitt . . . . .	0	0	0	13-13
Nebraska . . . . .	0	0	7	0-7

Touchdowns—Pitt: Patrick, Stapulis.  
Nebraska: Dodd.

Points after touchdowns—Souchak, English (placekick).

Substitutes—Pitt: Daddio, Shaw, Souchak, Mercovsky, Schmidt, Raskowski, Dalle Tezze, Adams, Chickerno, Kish, Cassiano, Urban, Stapulis. Nebraska: Richardson, Grimm, Mills, Schwartzkopf, Peters, Pfeiff, Phelps, Plock, Hoffman, Andreson.

Referee—Dexter W. Very, Penn State.  
Umpire—Russell B. Goodwin, W. & J. Field judge—A. W. Palmer, Colby. Linesman—Lou A. Young, Pennsylvania.

—United Press.

## SWIMMING

By The Associated Press.

LOUISVILLE, Ky., July 31.—Adolph Kiefer of Chicago set a new American long-course record for the 300-meter medley swim in the National A. A. U. championships today. His victory gave him his third title of the meet.

Kiefer covered the distance on a 50-meter course in 4:02 to dislodge Buster Crabbe's record of 4:05.8, set in 1931. The Chicagoan is a backstroke specialist who had won the 100-meter backstroke and 220-yard free style earlier in the meet.

Andrew Clark of the Detroit Athletic Club was second in the medley. The defending champion, Paul Wolf of Venice, Calif., failed to qualify.

### Ohio State Swimmer Wins

In other events, Al Patnik, Ohio State University representative from Pittsburgh, retained his 3-meter springboard diving championship and Ralph Flanagan of Miami, Fla., successfully defended his third national title with a victory in the 880-yard free style.

Patnik scored 141.46 points to lead second-place Earl Clark, unattached, of Columbus, Ohio, by a 2.45-point margin.

Flanagan's time was 10:11.1. He holds the world and American records for the event with a time of 10:07.6 set in Detroit in 1935. Trailing him were Kiyoshi Nakama, Hawaiian A. A. U., second; Steve Wozniak, Buffalo, Downtown Y. M. C. A., third, and Phillip Carson, Providence Boys' Club, fourth.

### Third Title He Retains

Flanagan, representing the Miami Biltmore Club, had retained his national titles in the mile and 440-yard free style here last week.

Another title remained in the same hands when Peter Fick of Philadelphia, representing the New York Athletic Club, swam to a one-foot victory over Otto Jaretz, unattached Chicagoan, in the 100-meter free-style. Fick's time was 1:00.2, while his record, set in 1936 at New Haven, Conn., is 0:56.4.

Paul Wolf, University of Southern California representative from Venice, Calif., was third, and William Neunzig of Dayton, Ohio, representing Ohio State University, was fourth.

### THE SUMMARIES

300-Meter Medley—Won by Adolph Kiefer, Chicago, unattached; second, Andrew Clark, Detroit Athletic Club; third, Paul Herron, Stockton, Calif., Olympic Club; fourth, George Gibbons, Olneyville Boys' Club, Providence. Time—4:02. (New American long course record.)

Three-Meter Springboard Diving—Won by Al Patnik, Pittsburgh, representing Ohio State University, 144.6 points; second, Earl Clark, Columbus, Ohio, unattached, 139; third, Elbert Root, Detroit Athletic Club, 131.2; fourth, Jim Patterson, San Francisco, representing Ohio State University, 129.34.

100-Meter Free-Style—Won by Peter Fick, Philadelphia, representing New York Athletic Club; second, Otto Jaretz, Chicago, unattached; third, Paul Wolf, Venice, Calif., representing University of Southern California; fourth, William Neunzig, Dayton, Ohio, representing Ohio State University. Time—1:00.2.

880-Yard Free-Style—Won by Ralph Flanagan, Miami, Fla., Biltmore Club; second, Kiyoshi Nakama, Hawaiian A. A. U.; third, Steve Wozniak, Buffalo Downtown Y. M. C. A.; fourth, Phillip Carson, Providence Boys' Club. Time—10:11.1.

—Associated Press.

## HOCKEY

TORONTO, Dec. 25 (AP).—The Maple Leafs took an undisputed lead



in the National Hockey League's international division and the Detroit Red Wings broke a five-game losing streak tonight as they battled overtime to a 1-1 tie before a crowd of 13,200.

The Red Wings, deep in the American section cellar, spotted Toronto a goal in the second period, then fought back to tie the game in the same stanza. The Wings apparently were content with a tie, attacking only in spurts. The division of points gave Toronto a one-point lead over the idle Montreal Canadians.

Harvey Jackson bagged the Toronto goal, taking a face-off at the goal mouth to slap a rising shot past Norm Smith, whose view was blocked. Syl Apps was credited with an assist. The veteran Hec Kilrea finished a pretty passing bout with Syd Howe and Red Beattie to make Detroit's score.

The line-up:

TORONTO (1)		DETROIT (1)	
Broda	Goal	Smith	
Horner	Defense	Young	
Fowler	Defense	McDonald	
Chamberlain	Center	Barry	
Metz	Wing	Lewis	
Kelly	Wing	Aurie	
Spares			

Toronto—Davidson, Kampman, Conacher, Boll, Thoms, Jackson, Apps, Drillon, Parsons.

Detroit—Orlando, Howe, Hudson, Motter, Beattie, H. Kilrea, Bruneteau, Liscombe, Bowman.

#### Scoring

First period: None. Second period: 1—Maple Leafs, Jackson (Apps), 12:58; 2—Red Wings, Kilrea (Howe, Beattie), 18:02. Third period: None. Overtime period: None.

Penalties—Kampman 2, Howe, Kilrea, Thoms, Chamberlain, Young, Davidson.

Referees—Mickey Ion and Johnny Mitchell. Time of periods—20 minutes. Overtime period: 10 minutes.

—Associated Press.

## SKATING

Another capacity crowd, numbering 17,000 persons, was in Madison Square Garden last night to see Miss Sonja Henie and her Hollywood Ice Revue. Many took advantage of the opportunity to buy standing room. Such tickets were not sold on the previous evening, when the show made its bow before a brilliant throng.

Miss Henie's charm and artistry in six diversified routines evoked many encores. This is the first ice show in which any star has skated at such great length. Miss Henie's performances oc-

cupy about thirty-five minutes of the entire show.

A highlight of the revue is the "Babes in Toyland" number, the finale. Miss Henie, as the doll, skates with teddy bears as partners, while other characters of toyland fill out an enchanting scene.

As on Monday night, Miss Henie gave outstanding performances in a Viennese waltz and in "Liebestraum," an interpretive dance.

The Seiler brothers, wearing barrel staves, went through a military routine, amusing the great crowd with their comedy touches. The barrel-jumping act was a thriller, too. The men skaters in the supporting cast of eighty made a spectacular entrance, skating down an icy chute to the surface of the frozen "stage."

There will be three more performances of the revue, including tonight's, with the final coming on Friday evening.

—New York Times.

## POLO

*Special to the Herald Tribune*

WESTBURY, L. I., May 10—Getting off to a fast start and registering five times in the first two chukkers, the Blue poloists defeated Ivor Baldwin's Red combination, 7 to 5, in a match at Preece Field today. Terence Preece registered four goals for the winning side and Frank Fox excelled for the losers.

Pos.	Blues (7)	Reds (5)
No. 1	G. Bullotra	B. Martin
No. 2	G. S. Smith	F. Fox
No. 3	T. Q. Preece	I. Baldwin
Back	E. Townsend	S. Preece

#### SCORE BY CHUKKERS

Blues	3	2	0	2	0	—7
Reds	2	0	1	0	0	—5

Goals—Blues: T. Preece (4), Bullotra (2), Smith. Reds: Fox (2), Martin, Baldwin, S. Preece.

Referee—Captain Rynar. Time of chukkers—7½ minutes each.

—New York Herald Tribune.

## SOCCER

Belfast, March 16 (Canadian Press)—A second-half goal gave Ireland a 1-0 victory over Wales in an international soccer tournament match today. The game concluded the series for the two countries, the victors having previously drawn with Scotland and lost

to England, while Wales was successful against Scotland, but defeated by the Englishmen.

England and Scotland clash at Wembley Stadium, London, April 9, but the former has already clinched the championship.

Fourteen thousand spectators saw J. Bambrick, Chelsea center-forward, net the match-winning goal when the second half was 33 minutes old. The tally came after a clever bit of combination play in which the entire Irish forward line participated.

Gray in the Welsh goal made two brilliant saves from Stevenson, while at the other end Cook cleared in the nick of time with Twomey beaten by a header from Warren. Perry had bad luck with two shots, one hitting the crossbar and the other the sidepost.

A blustery wind spoiled play after the interval and there were few thrills.

The teams:

**IRELAND**—Goal, Twomey (Leeds United); backs, Cook (Everton), Fulton (Belfast Celtic); halfbacks, Brolly (Milwall), McMillen (Chesterfield), Browne (Leeds United); forwards, Brown (Coventry City), Farrell (Edinburgh Hibernians), Bambrick (Chelsea), Stevenson (Everton), Coulter (Grimsby Town).

**WALES**—Goal, Gray (Chester); backs, Turner (Charlton Athletic), Hughes (Birmingham); halfbacks, Green (Charlton Athletic), T. G. Jones (Everton), Richards (Birmingham); forwards, Hopkins (Brentford), L. Jones (Arsenal), Perry (Doncaster Rovers), B. Jones (Wolverhampton Wanderers), Warren (Hearts).

—Canadian Press.

## GOLF

By SCOTTY RESTON.

St. Andrews, Scotland, June 4 (AP)—An ancient St. Andrews cadie, his blue eyes swimming with tears, carried America's Walker Cup into the historic front room of the royal and ancient golf club tonight and set it up triumphantly under the portrait of old Tom Morris, almost legendary figure in the annals of British golf.

For 16 years Great Britain had tried to win the trophy. Three times it had visited this old gray clubhouse and gone home again. But today Britain won it, 7 matches to 4, and the old man carrying it through a cheering crowd of 10,000 was proud and he was happy.

The facts of this victory—and it was a decisive victory—can be dismissed summarily.

The British led at the end of Scotch foursome play yesterday 2-1, having halved the other match.

**Ward Wins, 12 and 11.**

Marvin (Bud) Ward of Olympia, Wash., squared it today by playing 25 holes in 5 under par to beat Frank Pennink, English amateur champion in 1937 and 1938, 12 and 11. Scotland's Hector Thomson thumped what was only a strange shadow of Johnny Goodman, 6 and 4, but irrepressible Charley Yates, who won the British Amateur just a week ago, came back with a 2 and 1 victory over Jim Bruen, 18-year-old Irish prodigy, to tie it up again at 3-3.

Then, for a brief and brilliant period, the United States led at 4-3 as Johnny Fischer, playing one of the most heroic games of his life, reeled off 16 holes in 6 under 4's to make up a 4-hole deficit and beat a much-astonished Leonard Crawley 3 and 2.

**Smith Is Routed.**

After that, however, America's resistance collapsed. Reynolds Smith lost 6 of the first 9 holes on the afternoon round to go down before Scottish Gordon Peters, 9 and 8; Charles Stowe, a surprise winner, came from behind to nip Charles (Chuck) Kocsis, 2 and 1, and Alex Kyle's 5 and 4 victory over slim Fred Haas, Jr., ended the struggle.

Cecil Ewing's splendid one-up triumph over Ray Billows, which brought the final count to 7-4, was overlooked in the rush to see Britain at last get the trophy.

The presentation ceremony, made in front of the clubhouse with the great gallery of 10,000 spilling down over the first tee and onto the 18th green of the old course, really was historic.

**Crowd Likes Ouimet.**

When Francis Ouimet, the U. S. team captain, got up, there was no way to quiet this crowd. The Britons like him and they show it every chance they get.

He told them of his sincere happiness over their winning the cup and, when he sat down, they called for Yates. This boy, by his infectious good nature, has won their hearts. He took their championship and beat their newest star today, but when he got up all

he had to do was smile to make them roar.

When they calmed down, Charley did a beautiful, spontaneous thing. He said, "Let's everybody sing a little song here." The crowd laughed and Yates started singing an old Scottish air. In a minute the entire crowd was following him.

That was the end, and a fitting end to the day's work.

#### Ward Is Star.

Brightest spot on the American side of the picture, in addition to the victories by Yates, who hung on to beat Bruen, and Fischer, who came back to down Crawley, was the brilliant scoring of Ward.

The Pacific Coast youngster, rated by British critics the weakest member of the U. S. team and regarded a certain loser to Pennink, started off with an out-going 32 in the morning that was 4 under par and left him 6 up. He came back in 35, 2 under par, winning 4 more holes to be 9 up; picked up after lunch with the same deadly accuracy on the greens, and didn't lose a hole of the 25 the match lasted.

His 67 was a stroke better than Bobby Jones' amateur course record and, though match play scores usually are not accepted as records, this one deserved to be since Pennink made the young Westerner hole every putt. Ward's 12 and 11 margin has been bettered just once and equalled once in 9 previous matches—bettered by Jones, who beat Phil Perkins, 13 and 12, in 1928, and equalled by Jones, against Cyril Tolley in 1926.

—Associated Press.

### TRACK

*Special to the Herald Tribune*

NEWARK, N. J., Nov. 25.—For the first and last time in his scholastic cross-country career, Leslie MacMitchell, deep-chested New York City champion from George Washington High School, was called upon today to sprint down a hill-and-dale home-stretch. The occasion was the finish of the twelfth annual national interscholastic championship race. MacMitchell came from behind, thirty yards from

the tape, passed both his arch-rival, Ed Morgan, of Overbrook High School, Philadelphia, and the flagging Ohio champion, the pace-setting Graham Sheppard, and went on to win by eight yards.

And so MacMitchell wound his hill-and-dale efforts as a schoolboy in a general blaze of glory. His ninth straight victory brought with it the highest honors to which a scholastic runner may aspire. In winning, he set a course record of 12 minutes 53.4 seconds for the two-and-one-half-mile course over the lush turf of Branch Brook Park's undulating terrain. The mark he sent into eclipse was 13 minutes and 38 seconds, set by Ray Trail, the full-blooded Mohawk Indian lad from Schenectady in 1935.

#### Nott Terrace Dethroned

MacMitchell's performance overshadowed the fact that Nott Terrace High School, of Schenectady, the perennial team champion, had at last been dethroned. Since 1933, the blue-shirted Nott Terrace runners have always appeared in overwhelming numbers among the leaders. It was a different story and a different team champion today.

Seton Hall Prep, of South Orange, N. J., coached by the veteran Harry Coates, who has also been the maitre d'affaires of the national championship race since its inception back in 1926, loped off with team honors with a low total of 112 points. Nott Terrace was second, with 121; its home-town rivals, Mont Pleasant High School, third with 141; Overbrook High, of Philadelphia, fourth with 157; and Newtown High of New York, city P. S. A. L. champions, fifth with 205.

Seton Hall's first man to finish was Carmen Bova, a youngster from Lowell, Mass. He was clocked in 13:24, placing sixth behind MacMitchell, Morgan, Sheppard, Wesley Stansbury, of Nottingham High, Syracuse, and Jack Milno, of Toms River, N. J. A step behind Bova came his teammate, and national Catholic schools title holder, Charles Macieski, of Bridgeport, Conn. Seton Hall's other scorers included Chet Lipski, sixteenth; Bob McHugh, thirtieth, and Charles McTeague, fifty-third.

### Nolan Finishes Tenth

Nott Terrace's five men all were counted within the first thirty-six, but their superior balance of team power was not quite capable of offsetting Bova's and Macieski's finishing within the first ten. Nott Terrace's team performance included Donald Nolan's tenth; Ed O'Neill's twenty-first; Don Buell's twenty-sixth; Ed DeMarco's twenty-eighth and Ed Zielinski's thirty-sixth. John Eddy, son of William Eddy, Nott Terrace coach, placed thirty-eighth.

Johnny McHugh's six-shooter startled the sleepy sparrows in the trees as he sent the field of 293 youngsters away on their dash across the springy turf.

Sheppard, running with a loose, free-swinging gait, popped out in front and stayed there with MacMitchell soon working up into a challenging position at his heels. Behind him came Morgan and the rest.

During the second mile Morgan moved up and MacMitchell dropped back into third position. In that order they ran until 200 yards from the finish. Here MacMitchell pulled up to Morgan, and together they moved up on the pace-setting Sheppard. One hundred yards from home MacMitchell began to pour on the pace and fifty from the tape Sheppard wilted.

Morgan, his mile rival who was supposed to have a finishing "kick" as good as, if not better than MacMitchell's, held on for another twenty yards and then he, too, fell back in the face of that blasting pace. The black-shirted figure of MacMitchell, in full stride, came down the last thirty yards in majestic solitude.

—New York Herald Tribune.

## SUMMARY OF TRACK AND FIELD

### Track Events

120-yard high hurdles—Won by Francis McCaffrey, Evander Childs; Jay Harris, Evander Childs, second; John Kuroly, Newtown, third; Robert Signorelli, New Utrecht, fourth; Bernard Goldbetter, Evander Childs, fifth. Time, 0.16 (equals record made by Paul Bunzel, Evander Childs, 1935).

100-yard dash—Won by Rudolph Nedd, Stuyvesant; Robert Hylton, Evander Childs, second; Frank Procopio, Boys' High, third; Taylor Hall, Boys' High, fourth; Thomas Carbone, John Adams, fifth. Time, 0:10.1.

1,000-yard run—Won by Robert Williams,

Stuyvesant; Fred Araujo, DeWitt Clinton, second; Ed Guevarra, Textile, third; Alfred Beauchamp, Newtown, fourth; Henry Krause, Abraham Lincoln, fifth. Time, 2:16.2 (meet record; old record, 2:20.9, made by Phil Leibowitz, James Madison, 1937).

220-yard low hurdles—Won by Salvatore Maddafari, Evander Childs; Edward Fields, Abraham Lincoln, second; William Bailey, Newton, third; Reuben Meadows, Evander Childs, fourth; Arthur Allen, Evander Childs, fifth. Time, 0:25.8.

880-yard run—Won by Kenneth Lyden, Manual Training; Johnny Dow, James Monroe, second; Robert Dwyer, Newtown, third; Warren Curry, Stuyvesant, fourth; Sydney Green, Newtown, fifth. Time, 1:59.3.

One-mile run—Won by Leslie MacMitchell, George Washington; Daniel Mindheim, Newtown, second; Frank Conforti, Morris, third; Charles Gibbons, Newtown, fourth; Jerome Kissel, Bryant, fifth. Time, 4:23.1 (meet record; old record, 4:29.6, made by MacMitchell, 1937).

440-yard run—Won by Carl Fields, Boys' High; Aaron Sassulsky, Newtown, second; Thomas Cahill, DeWitt Clinton, third; Karl Larsson, Brooklyn Tech, fourth; Fred Sickinger, Bryant, fifth. Time, 0:50 (meet record; old record, 0:50.2, made by Wilton Billig, Thomas Jefferson, 1932).

220-yard dash—Won by Ralph Hammond, Commerce; Tom Gallo, Morris, second; Joseph Gasparolo, Bryant, third; Jerome Kleinkopf, Alexander Hamilton, fourth; Alfred Cruse, Stuyvesant, fifth. Time, 0:22.8.

1,100-yard relay—Won by Newtown (Jack Dunphy, Larry Hayes, Phil Mazourek, Lou Scheele); Manual Training, second; Abraham Lincoln, third; Evander Childs, fourth; James Madison, fifth. Time, 2:01.5 (event originally listed for 1,200 yards, but only 1,100 yards were run due to error in measurement).

One-mile relay—Won by New Utrecht (Milton Krameroff, Tom Thompson, Tony Caridi, Sid Levine); Stuyvesant, second; DeWitt Clinton, third; Evander Childs, fourth; Newtown, fifth. Time, 3:32.2.

### Field Events

Running high jump—Won by Robert King, Boys' High, 6 feet 1 inch; Charles Collins, DeWitt Clinton, 6 feet, second; Tom Vislocky, Commerce, 5 feet 11 inches, third; Eric Straker, Boys' High, 5 feet 10 inches, fourth; Malcolm Lawson, Evander Childs, 5 feet 9 inches, fifth.

12-pound shotput—Won by Sam Taylor, New Utrecht, 54 feet 2 inches; Sol Hanin, New Utrecht, 52 feet 10 inches, second; Michael Andreachi, Erasmus Hall, 47 feet 10 inches, third; Marvin Rosenblum, DeWitt Clinton, 46 feet 11½ inches, fourth; Ed Rosenzweig, Evander Childs, 46 feet 5 inches, fifth.

Pole vault—Won by George Freas, Evander Childs, 12 feet 6 inches; Ray Ramstad, Jamaica, 12 feet 3 inches, second; John Kuroly, Newtown, 10 feet 6 inches, third; Bernard Goldbetter, Evander Childs, 10 feet, fourth; Alan Herrforth, Newtown, 10 feet, fifth. (Freas's height meet record; old record, 11 feet 4 inches, made by Freas, 1937; Ramstad also broke record.)

Running broad jump—Won by Richard Larkin, Stuyvesant, 21 feet 9½ inches; Michael Innella, Evander Childs, 21 feet ½ inch, second; William Sorlingas, Newtown, 20 feet 6½ inches, third; Malcolm Lawson, Evander Childs, 20 feet ½ inch, fourth; George Freas, Evander Childs, 19 feet 10 inches, fifth.

Point score—Evander Childs, 42; Newtown,

35; Stuyvesant, 22; Boys' High, 17; New Utrecht, 16; DeWitt Clinton, 16; Manual Training, 9; Abraham Lincoln, 8; Commerce, 8; Morris, 7; George Washington, 6; Bryant, 5; James Monroe, 4; Jamaica, 4; Textile, 3; Erasmus, 3; Brooklyn Tech, 2; Alexander Hamilton, 2; John Adams, 1; James Madison, 1.

—New York Herald Tribune.

## WRESTLING

Albert Crawford, national 174-pound A. A. U. champion, stepped up among heavier opposition and performed sensationally in the metropolitan senior A. A. U. wrestling championships last night at the New York Athletic Club.

Crawford entered the 191-pound class and scored two victories. He defeated Emil Mannuson of the Rye Y. M. C. A. in 7:25 of their bout in the first round and came back a little later to throw Frank Silverman of Brooklyn in 5:58, using a half-nelson.

Oswald Kapp, 1928 Olympic 145-pound champion, was eliminated when he was thrown by Anders Swanson of the Greek Hermes A. C. and lost again in the second round. Chris Soukas of the Greek Hermes A. C., defending metropolitan 145-pound champion, lost to John Kearns of the Bronx Onia A. C. but remains in the tournament because of an earlier victory.

—New York Times.

## FENCING AND LACROSSE

Special to THE NEW YORK TIMES.

ANNAPOLIS, Md., April 9.—Playing on a soft field and in rain for the larger part of the time, Navy routed Harvard at lacrosse, 13 to 2, today.

The Navy stickmen scored six times before Halstead shot truly for the Crimson late in the first quarter. Harvard's defense was better in the other three periods. Navy gave nearly every member of its squad a chance to play.

### Final Match at Home

In their last home match, the Navy fencers, undefeated and untied, won from the Saltus Fencing Club of New York, 20 to 7. Navy annexed both the foil and saber competitions by 6 to 3, and took the épée bouts by 8 to 1. The work with the sabers, in which Navy has been below standard, was particularly gratifying.

The fencers will close the Navy Winter sports season by participating in the intercollegiate in New York next Friday and Saturday.

## THE SUMMARIES

### LACROSSE

NAVY (13)	HARVARD (2)
James . . . . . G	Reicken
Player . . . . . P	Blotner
Dubois . . . . . C. P	Lewis
Carey . . . . . F. D	Magurn
Case . . . . . S. D	Doughty
Greene . . . . . C	Campion
Ruhe . . . . . S. A	Downey
Bowers . . . . . F. A	Hunsaker
Miller . . . . . O. H	Halstead
Rindskopf . . . . . I. H	Hammond

Goals—Navy: Hedrick 3, Bowers 2, Greene 2, Rindskopf, Miller, Muse, Case, Ruhe, Hendricks. Harvard: Halstead, Hunsaker.

Substitutes—Navy: Bergner, Hardy, Welch, Millville, Munson, Moore, Muse, Shaffer, Hedrick, Simmons, Hendricks, Mann, Fields. Harvard: Ferris, Livingston, Vicar, Willard, Baker, Bird, Shepperd.

Referee—James Morris, St. John's. Judge of play—Carroll Burndt, Johns Hopkins. Goal Umpires—Kesmodel, St. John's; Machamer, Western Maryland. Time of quarters—15 minutes.

### FENCING

#### Navy 20, Saltus F. C. 7

Foils—Shirley, Navy, defeated Green, 5—3, and White, 5—2; De Poix, Navy, defeated White, 5—3, W. R. Glennon, Navy, defeated Maniaci, 5—3, White, 5—4 and Green, 5—2; Green, Saltus Club, defeated De Poix, 5—4; Maniaci, Saltus Club, defeated Shirley, 5—3, and Appleton, 5—2. Epee—Foley, Navy, defeated Weir, 3—1, and Gordon, 3—1; Shaw, Navy, defeated Gordon, 3—1, Weir, 3—1 and Brameral, 3—1; P. T. Glennon, Navy, defeated Brameral, 3—1, Gordon, 3—1 and Weir, 3—2; Brameral, Saltus Club, defeated Foley, 3—2.

Saber—Campo, Navy, defeated Egan, 5—4, and Ritayik, 5—4; Rawie, Navy, defeated Ferro, 5—1, and Ellison, 5—4; Snilsberg, Navy, defeated Ferro, 5—1; Hedgecock, Navy, defeated Egan, 5—4; Ellison, Saltus Club, defeated Snilsberg, 5—4, and Campo, 5—2; Egan, Saltus Club, defeated Rawie, 5—2.

—New York Times.

## TENNIS

Auteuil, France, June 6 (AP).—Central Europe's tennis stars gained five places in the quarter-final round of the French Hard Court Championships today and produced a player who carried World Champion Don Budge to five gruelling sets before the California redhead could survive.

It was the Yugoslavian Davis Cup star, Franz Kukuljevic, who gave Budge a terrific battle before bowing at 6-2, 8-6, 2-6, 1-6, 6-1.

A tireless retriever, Kukuljevic showed his strength first in the second set when he led at 5-4 only to see the American stave off three set points

Two events handled in one story

and then go on to win the set in the 14th game.

### Budge Nets Badly.

Budge began to net badly in the third set as the Slav's well-placed lobs chased him all around the court. Kukuljevic won that one easily and the next one as well to square the match.

Here Budge settled down, found the range and bombed his way through Kukuljevic in the fifth set to save the match and earn a place in the last eight.

But if Kukuljevic failed to make the grade, Central Europe found plenty of consolation as Josip Pallada, Dimitric Mitic and Franz Punccec, all of Yugoslavia, and Roderich Menzel and Franz Cejnar of Czechoslovakia qualified for the quarter-finals along with Christian Boussus and Bernard Destreumeau of France. Boussus put out the young Californian, Owen Anderson, 6-4, 6-0, 6-2.

### Budge Vs. Destreumeau.

Quarter-final pairings, in order, will send Punccec against Cejnar, Menzel against Mitic, Pallada against Boussus and Budge against Destreumeau.

Gene Mako, Budge's doubles partner, scored the only other American victory today. He and Mrs. Harry Hopman of Australia won a first round mixed doubles match from Andree Varin and Raymond Billaudot of France, 6-3, 4-6, 7-5. Anderson and Ruth Jarvis of England; Mrs. Andrus and Kukuljevic, and Louis Nelson of the United States and Ida Adamoff of France, all were eliminated in this branch of competition.

Mrs. Andrus was beaten in the second round of women's singles by Mrs. Hopman, 6-1, 6-2.

—Associated Press.

## BOXING

By EARLY MAXWELL

Amateur boxing will be the sports feature of Le Bonheur's "Country Fair" charity program this afternoon at the Memphis Hunt and Polo Club.

Lloyd Montgomery, The Commercial Appeal Golden Gloves heavyweight king, will appear in the main bout, probably his last as an amateur, if a suitable opponent can be secured. At a late hour last night no man was avail-

able, but Winston Dickey, Southeastern A. A. U. king, was being sought.

Chauncey Barbour, in charge of card, said that Dickey may be the solution to the problem. "We did not know until today (Friday) that Montgomery's injured hand was well enough for him to use again," Barbour explained, "and if we can contact Dickey, I am sure we will have a heavyweight scrap."

First fight will start at 3:15 o'clock.

Barbour announced that six bouts, or more, will be held, featuring John Sides, Golden Gloves flyweight champion, and Hugh Essary, Golden Gloves Novice welter titleholder. Sides fights Guy Lansky and Essary meets Walter Young.

Other Bouts—Jack Robinson vs. R. C. Covington, bantams; Rigo Vanucci vs. Gene Strunk, flyweights; Nealon Haaga vs. D. R. Stafford, bantams; Robert Brownlee vs. Donald Lively, bantams.

All boxers are to report at The Commercial Appeal at noon.

—Memphis Commercial Appeal.

## CREW

By GEORGE A. MOONEY

By Wireless to THE NEW YORK TIMES.

HENLEY-ON-THAMES, England, July 2.—Kent School defeated Yale's 150-pound crew and went on to win the prized Thames Challenge Cup by conquering the London Rowing Club in the final as the four-day Royal Henley Regatta came to a close this afternoon. The American singles sculler, Joe Burk of the Penn Athletic Club, Philadelphia, broke the record of 8:10 established thirty-three years ago and annexed the Diamond Sculls event in 8:02.

Kent faced a grim Yale eight in the morning. With seven seniors in the Connecticut school's crew, which averaged about twenty pounds more per man than the Yale boat, the Elis realized they had a difficult task before them. And Kent's flying start did nothing to make that task easier.

Stroking thirty-nine, Kent shot forward to gain a half-length by the first quarter mark. Yale, however, found its stride and, not losing heart, successfully spurred to draw even at the Fawley half-way point.

### Weight Begins to Tell

For the next quarter-mile the dog-fight was in earnest and Kent had a tough time shaking off the Elis. The schoolboys' weight was beginning to tell, however. The Elis made one final, valiant challenge for the lead but could not maintain the pace. They gained a yard, but Kent soon overcame them and pressed on to win by two-thirds of a length in the near-record time of 7:06.

Conditions were generally good for records today. The weather was ideal. There was little wind and the current of the placid old Thames was barely noticeable. A strong sun beat down along the picturesque 1 5/16-mile course and, all in all, it was a perfect Henley day.

The size of the crowds along the river banks may not have set a record but it certainly was near it. All day throngs of rowing enthusiasts and fashionably dressed spectators gathered to witness the final events of this annual rowing carnival, now in its ninety-ninth year. Today was a big day and the hucksters and pitchmen were out in full force along the shore. The merry-go-rounds of the carnival along the river side were in full swing and tonight, with most of the crews released from their rigid training rules, they'll do a brisk business.

### Makes the Victory Sweeter

Kent's final race against the London Rowing Club required a terrific effort from the schoolboy crew, which had to work at full power in practically every preliminary race. It was a hard fight, but the difficulty only made the victory sweeter. As one member of the crew put it: "I thought graduation would be the happiest day of my life—but this!"

At the start, London jumped in front and, gaining a lead of a half-length, held it, answering spurt for spurt until, well up the course at about the half-way point, Kent made a determined bid, which cut the lead to a deck length. Then, boosting their stroke to thirty-six, the Americans slowly reduced this inch by inch.

Side by side the two shells came down the course. Reaching the stewards' enclosure well over the mile mark, Kent turned on another cylinder to make its stroke thirty-eight. London

answered with a final spurt, but it was hopeless. Kent pulled ahead to win by a length in 7:03—the second fastest time in the history of the Thames Challenge Cup event.

### Second Victory for Kent

This was the second time Kent has won the Thames Cup and Father Sill seemed particularly pleased by the success of "his boys" this afternoon.

"Of course I'm proud," he said. "The boys worked hard and they deserve every bit of credit."

Burk, the "robot rower" as he has been called, had another machine-like victory today over L. D. Habbitts of the Reading Rowing Club, calmly knocking eight seconds off the record to finish in 8:02. The previous record of 8:10 was last equalled by H. Buhtz of Germany in 1934.

"It was like rowing against a train," said Habbitts. Burk, the American and Canadian champion, admitted he deliberately set out for the record. With a watch tied at his feet, he paid no attention to his rival and, knowing exactly what he can do, calmly paced himself. The 24-year-old modest Burk protested it was the ideal conditions which were chiefly responsible for his fast time, but most observers agree the conditions were only part of it.

Burk's a powerful man and although Henley week finishes most scullers for the season, he is returning to America next week to enter the nationals at Red Bank, N. J., later in the month.

Stroking at forty-four, Burk crossed the quarter in 1:22. Habbitts led for the first fifty yards. Meanwhile Burk, mechanically pounding out about forty-five, drew level with the Englishman. As they cleared the 300-yard point, Burk's shell nosed ahead by three or four feet and after that he dropped to forty and finished about 200 yards ahead.

Burk is sold on Henley. "This has been rowing de luxe," he said with enthusiasm. "Many's the time I practiced on Rancocas Creek in New Jersey when the spray would freeze on my sweat shirt. Winning this makes all that worth while."

—New York Times.

## ARCHERY

Robin Hood's spiritual descendants have had a busy year, with an archery trophy list that includes numerous championships, a national record, and a twenty-five pound wildcat.

Russell Hoogerhyde, of Clarenton Hills, Ill., national titlist of past years and a notable record-smasher, came back and carried off the men's national title again with a total score of 2,865 points. His nearest rival in the fifty-seventh national tournament, held July 19-22 at Lancaster, Pa., trailed him by 266 points. The second-place score was turned in by E. Pikula, of Cleveland. E. H. Turnock, of Wilksburg, Pa., placed third.

In the women's events of the national tourney aggressive competition centered around three leaders. Last year's national champion, Mrs. Gladys Hammer, of Los Angeles, was turned back in the first chapter of her defense by Miss Dorothy Budd, of East Rockaway, L. I. Both women were passed in the second session and eventually defeated by Miss Jean Tenney, of Clear Springs, Md. In the double American round event, however, the new national champion placed second behind Mrs. Hammer, whose score of 1,227 was followed at some distance by Miss Tenney's 1,160 points.

A national record in the women's flight-shooting event was scored by Mrs. Milly Hill, South Gate, Ky., whose winning arrow covered 355 yards, 2 feet and 4 inches. C. A. Piereson, of Cincinnati, won the men's free-style flight shooting contest. Archers at the tournament numbered more than 200, their ages ranging from fourteen to eighty.

Metropolitan honors in the men's division of the local annual meet, at Scarsdale, September 12, went for the third successive year to Carl J. Weese, of Newark, N. J. In the forty-yard competition Weese shot nine consecutive arrows into the gold. Miss Budd continued the good work begun at the national by winning the metropolitan women's title. Girls' and boys' championships were won respectively by Miss Elizabeth Tubby and George Vansycle, and team honors were won for the second year by the Essex Archers, of Newark, N. J.

The year saw a further advance of work done by archery enthusiasts toward winning recognition for the hunting of game by bow and arrow. A bill was introduced in the Arkansas General Assembly providing for a ten-day extension of the hunting season for the exclusive use of archers. Wisconsin's special seven-day archery season in advance of the regular deer season has met with wide response. And this year the New Jersey State Fish and Game Commission was asked to provide a special season for archers' exclusive use, or to establish archery preserves. Precedent for an archers' game preserve has been set by Oregon, where a thousand square miles of hunting is sacred to the bow and arrow.

The neatest shot of the year is credited to Errol Flynn, who took time off from Hollywood cameras and went out and shot himself a wildcat.

—New York *Herald Tribune*.

## SKIING

By Harry Cross

Norway's skiing bird-man, Sverre Kolterud, monopolized the honors in the competition at the Winter Sports Show, which filled Madison Square Garden, again last night. Kolterud won both the competitive jumping and slalom races, flashing a pace and form on the ski hill which have given the lad from the Land of the Midnight Sun a decided edge in the thrilling performances on hickory runners.

At both afternoon and evening contests during the show the Norwegian has taken the jumps against time, turning skillfully on the outrun to get back to the finish line at the foot of the hill faster than his competitors.

In the downhill race through the flags, Kolterud has made the fastest runs of the show. A natural skier, Kolterud is an all-around performer. He can jump and race downhill and cross-country, defeating competitors who make specialties of each of these events.

Beauty invaded the ski hill last night, when a dozen or more models of R. H. Macy & Co. displayed the various hues and style of the skiing costumes which smart girls will wear this winter. They were easy to look at



and several of them showed their plumage by making flights from high up on the hill. For the young ladies who tumbled, it must be said they did it gracefully.

#### Snowshoe Race Speeds Up

The snowshoe runners perked up a bit last night and set a hotter pace in their three-lap races. Yvon Coutu, of Canada, defeated Louis Thoraval, also of Canada, by a margin of inches in 1 minute 59 seconds. The snowshoers race over brush hurdles.

Three-year-old Peggy Garren, daughter of Mr. and Mrs. Jack Garren, of Lake Placid, was to have given an exhibition of skiing and figure skating on the Macy program, but her participation was not permitted by the Children's Aid Society. The tiny snow sprite of the Adirondacks skis and skates as often as she pleases at home.

In the big, enthusiastic gathering was Count Charle de Fontnouvelle, French Consul General of New York, with a party from the French Embassy.

The public quickly gets acquainted with new conditions. Last night's crowd came prepared for the wintry weather inside the Garden and brought lap robes and blankets just as if going to a football game.

—New York *Herald Tribune*.

### TUMBLING

BY LEONARD R. SHAVER, JR.

Young Oregonian Reporter

Most people do not like to tumble, but when it comes to the Young Oregonian tumblers, they fall down, roll over and do almost everything else in the tumbling line with graceful movements. The only difference between accidental tumblers and the Young Oregonian variety is that the latter often come up wrong side down. Sometimes the tumbling girls turn clear over in the air.

For all you professional tumblers and those who go in for it for reducing purposes, I must confess that I am no connoisseur of the art of tumbling, but for those who understand it, I'll admit that they have somethin' there.

If you would like a chance to practice your tumbling before it gets slip-

pery, the Young Oregonians' beginning tumbling class meets from 4 to 4:30 P. M. today in the clubroom.

—Portland *Oregonian*.

### EDITORIAL

#### PALL OVER PITTSBURGH

→  
The place  
for comment  
on sports

Thursday was a day of rejoicing in many parts of the world. But probably nowhere, not even in Munich, did joy rise to greater heights than in Chicago; and nowhere, not even in Prague, did misery plumb deeper depths than in Pittsburgh. For on Thursday the raging Cubs took their third straight game from the Pirates, took the crucial series three to nothing, took a commanding lead in the National League race and, so far as anybody can see, took the pennant. For Chicagoans it was one of the most brilliant coups of history. For Pirate fans it was desolating.

The fate of Pie Traynor's men is in sober truth tragic. They got off to a mediocre start, they came up with a rush in June. They took over first place in the league early in July and they held it until Wednesday. It was often predicted that they would crack when the going got tough, as so many Pittsburgh teams before them had done. But this club stood off all challengers, ran the Giants and the Cincinnati Reds into the ground and came down to the last week of the season bravely in advance of the pack.

Then Dizzy Dean, who hadn't pitched for weeks, beat them with his nerve and nothin' ball. Chicago's new manager, Gabby Hartnett, beat them with a tie-breaking home run. Finally, all of the Cubs got together and beat them again. Yesterday the Cincinnati team finished the job by killing off almost their last mathematical chance. The Cubs' dash has been extraordinary, but so has been the Pirates' collapse on the very threshold of gold and glory. We wish we could console them some way or another. And the only thing we can think of is to ask them to bear it in mind that those happy, lucky Cubs will have to meet the Yankees in the World Series. Nobody, not even a Pirate, could think of a worse fate for them than that.

—Baltimore *Sun*.

## FEATURES

Eight boys at the Good Samaritan Home, 53 K street N.E., are the real early birds of The Star-American Legion Soap Box Derby.

Because the executive secretary of the home, Oliver L. Harr, had them busy building soap box racers before plans for Washington's first derby was announced, these lads are a few swings of the hammer and several soap boxes up on early derby entrants.

In the yard back of the home, where 95 neighborhood children are fed each day, the boys are wielding hammers, saws, drills and screw drivers; assembling, tearing down and reassembling the framework for racers which will be run in the Washington derby, tentatively set for late in July.

Mr. Harr, one of the first to urge a derby for the Capital, promised to take the eight youthful racing aspirants to a Chevrolet dealer today and register them for the race, the winner of which will be sent to Akron, Ohio, to represent Washington in the national and international soap box finals.

The Good Samaritan Home is furnishing its big tool kit and a pile of new lumber to the racer builders.

"Our main problem is wheels and axles," Mr. Harr said, "but this is partially solved with the donation of five sets."

The executive secretary has been interested in the derbies for years and has followed the racing event for boys in other cities, chiefly in the Middle West.

Boys in the home's neighborhood started building racers more than a month ago. Mr. Harr had planned to hold a race especially for them. Now that the derby is a reality, they will be entered in the main competition. Some of the racers will have to be changed in length, width, steering apparatus and other features to conform to regulations in the 1938 Official Rule Book for the All-American Soap Box Derby which is being furnished entries by Chevrolet motor car dealers.

—Washington *Evening Star*.

MINNEAPOLIS, Minn., Oct. 15.

—The most exceptional center in football is 18-year-old Jimmy Bisset, who has a wooden leg.

Bisset played on the Franklin Steele team in the Public Parks Grid League here until this week, when officials decided Jimmy's handicap exposed him to the chance of needless injury.

There was also the chance they decided, that some other player might be seriously hurt by coming violently in contact with the inflexible wooden member.

So Bisset, who had just played through all four quarters of a game with the Camdens, was sent to the sidelines. After this he will serve the team as coach.

But he accepted the change reluctantly. He prefers active playing. He can see no reason why he should be segregated thus, since he makes his share of tackles, opens respectable holes in opposing teams and collects his quota of bruises and bumps without complaining.

Bisset lost his right leg after a wagon ran over it when he was 4 years old.

—Detroit *Times*.

Special to THE NEW YORK TIMES.

STOWE, Vt., March 4.—This little New England village bristled with activity today as competitors and spectators from all parts of the country began to pour in for the national open and amateur downhill and slalom skiing championships to be contested tomorrow and Sunday.

With the exception of a few athletes, practically the entire field, comprising the greatest array of "straight-down" and slalom skiers ever gathered in one place in North America, took advantage of the opportunity to study the course before tomorrow's down-mountain dash. Dick Durrance, for many years this nation's leading skier, admitted tonight that it would be a mighty hard task to retain his championship.

—New York *Times*.

# Sports of the Times

Reg. U. S. Pat. Off.

By JOHN KIERAN

## Short Shots in All Directions

THE United States tennis sweep at Wimbledon was devastating. Don Budge is monarch of all he surveys and, in the course of the past year, he has surveyed considerable tennis territory all the way from Merrie England to Australia and return.

Apparently there is nobody close to the tall Californian in the amateur set, but could Budge beat Vines or Perry? Possibly that will be put to the test next Winter.

Three rousing cheers for Joe Burk and the Kent schoolboys who won at Henley. Some of the critics have it that Joe Burk's sculling style is crude. Possibly he lacks smoothness, but he made up for it with speed in rowing off with the Diamond Sculls.

As for those schoolboy tours to Henley, that's amateur sport of the finest kind. There's no income in rowing; it's all outgo. There is little personal glory to be gained in crew racing; it's all teamwork. The Tabor crew won last year and Kent won this year. That's about all that anybody will remember of the Thames Cup competition at Henley.

One of the interesting things about the Kent victory is that the crew is coached by Father Sill, the head master of the school. He was the coxswain of a good Columbia crew in the long, long ago and his enthusiasm for the game has grown with the years. He's a grand character with amazing vitality and a gorgeous sense of humor.

How come that Larry the Red MacPhail didn't make a bid on the Ringling circus as a preliminary show for the Brooklyn night games? It looked like a natural.

When it was suggested that Jersey James Braddock come out of retirement to join in the heavyweight warfare again one fight fan shrieked: "Guard the cemeteries! They'll be digging up John L. Sullivan next."

### Around and About

Fancy figures from Grover Whalen, speaking of the advertising value of the World's Fair emblems on the uniforms of the Giants, Yankees and Dodgers: "Their regular schedule of 154 games each will draw an estimated attendance of 5,000,000. If one or two of these teams should win a pennant—I will be diplomatic and not be more specific—the world series gate would increase that total to almost 6,000,000. Each of these 6,000,000 fans will see our Perisphere and Trylon and thus will receive an additional reminder of the fact that we are staging the greatest exposition in history in New York next year."

To be less diplomatic and more specific than the elegant Grover: even if the Yankees and Giants, with their spacious parks, were to stage another world series on a five-cent fare this year, the total attendance at a limit series would be something less than the increase so blithely estimated by the World's Fair mogul.

Grover diplomatically hinted at "almost" a million increase in onlookers if one or both New York teams were wearing the Perisphere and Trylon in the 1938 series. Specifically, 400,000 spectators at a world series would be a new record, and much appreciated, too.

The Golden Gate International Exposition, a rival of Grover Whalen's big show in 1939, is trying to line up a heavyweight championship as a side show in San Francisco. Gene Tunney

is the New York representative of the Coast group. Mr. Whalen ought to do something about that. Maybe Grover should picket Gene, wearing a sign reading "Tunney Is Unfair to Our Fair!"

Tunney said of Louis: "Don't make any mistake about Joe. He may not be literate, but he's pretty smart in that ring."

Still, with his speed, Joe doesn't have to be smart. All he has to be is ready. He was ready and waiting when he met Herr Schmeling recently.

#### Around the Bases

Funny thing; Bill McKechnie was banking heavily on Lee Grissom, the left-hander, when he took over the Cincinnati club this Spring, but Lee hasn't been worth a whoop to him so far and the Red uprising has been the sensation of the circuit.

In similar fashion, the sale of Dismal Dean to the Cubs was expected to be a heavy pitching loss to the Cardinals. But as it has turned out, the pitching loss was negligible.

If Uncle Mike Jacobs wants to put on a real grudge fight, how about P. K. Wrigley vs. Branch Rickey for a purse of \$185,000, already delivered?

Cincinnati is all agog over the revived Reds and the suspicion around the league is that Mild Will McKechnie is not fooling, either. In addition to some good pitchers, he has Ival Gooden, Frank McCormick and Ernesto Lombardi coming up to the plate every too often.

A few more timely homers and Bob Seeds of the Giants will have paid for himself in full.

Enos Slaughter's hitting is satisfactory but his fielding is under fire in St. Louis. Mickey Cochrane is still looking every which way for a pitcher. Joe Cronin thinks that if his Red Sox had one more good pitcher all this chatter about the Yankees and Cleveland Indians would be squelched. Manager Bill Terry of the Giants isn't saying anything, as usual.

—New York Times.

### HEADLINES

*The Sport Head Should Tell the News Concretely and in the Vernacular*

## Polo Squads Vie Under Arcs

**San Fernando Plays  
Cadets Tonight at  
McLaglen Stadium**

—Los Angeles Times.

### CRAWFORD MAT VICTOR

**Scores Twice in Metropolitan  
Senior A. A. U. Tourney**

—New York Times.

## CARDS DOWN PHILLIES IN 11 INNINGS, 8 TO 7

**Owen Drives Home Winning  
Counter**

—Memphis Commercial Appeal.

### U. S. SKIING MEET TODAY

**Durrance Heads Star Field for  
Championships at Stowe**

—New York Times

## ***Kolterud Again Scores Sweep in Skiing Events***

**Crowd in Packed Garden Sees Norwegian Continue  
to Carry Off Honors in Jumps Against Time  
and Downhill Slalom; Coutu Wins on Snowshoes**

—New York Herald Tribune.

## **BIRDIE AT 23D GIVES KORNDORFER TITLE**

**Fine Chip Shot Decides Match  
After Kerr Barely Misses  
Putt at 20th Hole**

—New York Times.

## **Bow and Arrow Of Hoogerhyde Still Supreme**

**Archer Retains National  
Title; Miss Tenney, Mrs.  
Hammer Share Honors**

—New York Herald Tribune.

### EXERCISES

1. Read the leads of all sport stories in this chapter. Note the concrete elements that tell the news. List uses of the game vernacular. Note the difference between vernacular and cheap slang.

What lines do you find that the writer might have revised had he not been reporting at top speed?

2. From your daily paper clip and paste in your notebook well-written sports stories and features that grow out of them. Note what is played up.

3. For practice cover a game of your choice and report it, or report a radio broadcast of any sport. Plan beforehand—station, hour, pencil, paper.

## Chapter XVII

### THE EDITORIAL

THE editorial has been called a timely essay. Certainly it must grow out of the news of the day. The comment or interpretation that the reporter was compelled to omit from the news article may find expression in the editorial. Logical thinking must be the basis of all editorials. They must be written in clear direct style.

#### SIMPLE PLAN FOR ORGANIZING A FORMAL NEWS EDITORIAL

1. State briefly the situation that stimulated the editorial. In other words, summarize the facts out of which the editorial is to grow.
2. Explain; interpret or digest; comment or give opinion; argue for or against.
3. Make the point briefly. The point is the writer's deduction from his exposition.

#### CAUTIONS:

1. Don't preach. Don't change the person from third to second.
2. Don't comment in generalities. Write simply and specifically.
3. Give specific authorities for statements.

## EDITORIALS

NEWS STORIES WITH RESULTING EDITORIALS

# ***Port of King Solomon's Trade Ships Is Found on Eastern Arm of Red Sea***

## ***Ezion-geber, Referred To in Bible, Is Dug Out by American Archaeologists—Was Copper-Smelting Center in 1000 B. C.***

Special to THE NEW YORK TIMES.

NEW HAVEN, Conn., May 15.—Discovery and excavation of King Solomon's seaport on the shore of the Red Sea by Nelson Glueck, director of the American School of Oriental Research in Jerusalem, was announced here today by Professor Millar Burrows of Yale University.

Dr. Burrows is president of the American Schools of Oriental Research, which are supported and managed cooperatively by more than fifty American universities, colleges and theological seminaries and several learned societies. At Baghdad and Jerusalem, the schools maintain libraries and at Jerusalem there is a permanent staff and regular courses are given every year.

Dr. Burrows said that the discovery of the seaport and other findings by Dr. Glueck were so important that another campaign was planned for next year.

In giving details of the find Dr. Burrows said:

"The exact location of Solomon's seaport has been long unknown, but recent exploration near Aqaba and subsequent excavation laid bare the site, which is now known to the Arabs as Tell el-Kheleifeh. Aqaba is located at the northern end of the Gulf of Aqaba, which is the eastern arm of the Red Sea, the Gulf of Suez being the western arm.

"The Bible notes in connection with the splendor of Solomon's reign that with the help of Hiram, King of Tyre, he built a fleet of ships at

Ezion-geber which is beside Eloth on the shore of the Red Sea in the land of Edom' (2 Kings 9:26). With these vessels commerce was carried on directly with Southern Arabia and thus indirectly with India.

"It is probable that the visit of the Queen of Sheba, which is narrated immediately after the construction of the merchant fleet, was inspired in part by the fear that Solomon's marine enterprise would diminish her revenues from the trade which passed by caravan through her territory. About a century later Jehosaphat, King of Judah, attempted to revive Solomon's commercial exploit, but his fleet was destroyed, doubtless by a storm, at Ezion-geber (1 Kings 22:48)."

Dr. Glueck, in reporting details of the discovery, stated:

"The seaport, which flourished from the tenth to the eighth century B. C., occupied itself with three things, according to the finds made at Tell el-Kheleifeh: the smelting of copper; the manufacture of copper implements, particularly spear heads, fish hooks, nails; and sea trade, building of ships and fishing. In addition there was weaving, for the finds include ropes, baskets, mats. The pottery found at the site has been extensive and of a unique type.

"The seaport today is about half a mile from the shore. This fact puzzled the scientists, but after a month of excavation at the site, they found the reason.

"The prevailing wind here is from

the north. Day in and day out, there is an unceasing flow of sand from the Araba, which moves seaward. The shallow rooms at the north end of the mound, which we cleared out at the beginning of the season, had to be cleaned out again. They had more than half filled up with sand. When occasionally a proper sand storm blows, a layer of three to five centimeters of sand may be found extending all the way from the mound down to the very edge of the water.

"We have not attempted any scientific measurements, but it is obvious that the seashore is being extended southward at the rate of about a couple of centimeters a year. Over a period of 3,000 years, it is easy to see how the site has constantly receded from the sea, or rather, more exactly, how the sea has retreated from it.

"Why the builders of the city should have chosen this site, exposed to the full blast of the winds from the north, was apparent when the archaeologists made a more detailed examination of the copper smelting works of the ancient town.

"The smelting and refining plant occupies the entire northwest of the mound, and is the only complete plant of its kind which is so extensive and so comparatively intact in the entire ancient Near East.

"On the very north end of the mound are a series of four small rooms, in which were pottery crucibles. In the south walls of these rooms are flues, some of which penetrate to channels running through the middle of the walls and others of which go clear through the middle of the walls to some large rooms, which have flues in each wall.

"Great masses of burned wood and ash and pulverized burned brick were found in these rooms.

"By placing one's hand over any of the flue holes at the south end of one of the walls of any of the rooms one can feel the strong draft that still courses through these flues. One of the main reasons, therefore, we feel, that the ancient inhabitants chose this particular site was because they needed a constant draft from a known direction to help work their smelting and refining furnaces.

"The main period of this site and the

best buildings belong to the period of King Solomon. In addition to owning and working the copper deposits in the Araba, he, together with his subjects, apparently engaged extensively not only in the smelting and refining of the ore but in the manufacture of copper articles. One thinks again of the description of Palestine (the Arabah) in Deuteronomy viii, 9, as 'a land whose stones are iron, and out of whose hills you can dig copper.'

—New York Times.

### PORT OF SOLOMON

We confess to a little disappointment in the Queen of Sheba. Professor Burrows of Yale thinks it probable that she made her celebrated visit to Solomon after he had built his fleet because she was afraid that his new merchant marine would lower the receipts of her caravan trade. American archaeologists have just found the site of his port in the northeast corner of the Gulf of Aqaba, about half a mile from shore. In maps of ten years ago "Ezion-geber, near Eloth," whence his fleet sailed, is several miles northwest of Eloth. Eloth is right on the shore where it ought to be. The site of Ezion was away from the water so that the north wind would be the bellows of Solomon's smelting works.

The old Oriental kings were strong on pacific and Unpacific expansion. The copper mines on the Sinai peninsula were known to Egypt from the time of the first dynasty. We like to recollect that another famous queen, Hatshepsut, "the female Horus," likewise the "first great woman in history," a queen who made herself king in her husband's despite, sent a party to the Sinai copper mines. Solomon was a great trader. King Hiram of Tyre was Solomon's broker, one may suspect not too "honest." He lent Solomon shipwrights and sailors. The sailors went on various voyages to Ophir. They are said to have brought back freights of gold and silver, wood—also kindly provided for David's house by Hiram—ivory, apes and peacocks. Whether Solomon made anything out of the merchandise we don't know.

The amount of gold and silver may have been much exaggerated. His fondness for apes and peacocks make him a predecessor of Frederick II of Hohenstauffen, who had lived much in the East and carried his famous menagerie with him, sometimes on his campaigns. Whether Hiram gouged Solomon



or Solomon gouged Hiram, Solomon was a great lever of tolls on caravans. He was, don't tell Mr. Borah, a monopolist of Egyptian yarn, chariots and horses. If he "spake three thousand proverbs and his songs were a thousand and five," he was also a skilled labor contractor; and as a collector of taxes he would be respected even in our time. We feel curiously grateful for the discovery of the site of his port and his shipyards and continue to wonder if among the one thousand and five there was a song to She of Sheba.

—New York Times.

ROCHESTER (N. Y.), Dec. 6. (A. P.)—Frank E. Gannett, Rochester newspaper publisher, told a hundred leaders of news industries here today that soon one man in New York may set the type in composing rooms of a thousand American cities, doing it by telegraph.

"And," he said, "looking into the future, it is not difficult to visualize the time when one operator, sending by wireless, will be able to set type in any, or every, city in the country.

"Now, turn on the motors, and I'll show you something you never saw before."

The guests looked at two typesetting machines which stood at one end of the room. A turn of an electric switch, and these machines began to click rapidly. They stood alone, robots facing their audience, with no human assistant close by, setting type by wire through the medium of a new invention named the teletypesetter.

#### SPEED MUCH GREATER

"The possible speed of the automatic method," said Mr. Gannett, "is probably three times that of hand operation, and its accuracy is well-nigh perfect."

A man stepped to one of the typesetting machines, picked up some of the type lines it was setting, doing so in a manner to "jam" its operation and stop the machine.

Instantly, it seemed, the robot which was feeding a tape seven-eighths of an inch wide to operate the typesetting machine, also stopped running and the tape became motionless.

A red light flared at the top of the typesetting machine and glowed until the artificial "jam" was set right.

Immediately the machine began automatically setting type again.

"You see," said Mr. Gannett, "we think they are foolproof so far as trouble from stoppage is concerned."

He showed how the tape was punched at one side of the room, which for the purposes of the demonstration, was named "New York," and the code of this punched tape carried across the room by wire with electrical impulses to a receiving table where another machine reproduced an exactly similar punched tape, and then transferred it through a third machine to operate the typesetting machines.

"Questions?" said Mr. Gannett.

Instantly a flood burst forth, mixed with comment. "Can't we write our news directly in type and save time," was one question.

Mr. Gannett answered that this is feasible, and that men learn quickly to read the code punches of the tape itself, as they would read ordinary print.

#### USE PRESENT MACHINES

A facetious questioner wanted to know whether Mr. Gannett might some time supply mechanical substitutes for reporters. The possible usefulness in transmitting directly into type, fast and accurate market quotations and baseball scores was specially stressed.

"Must we scrap all our present typesetting machines?" was another question, to which Mr. Gannett answered no. The teletypesetter, he said, may be attached to regular typesetting machines with an hour's work and the aid of two screws.

The teletypesetter in its present form is a product of three sources. Mr. Gannett years ago began looking for some one to help work out his idea that this accomplishment, which he said he was told would be "impossible," could be made. He met Walter M. Morey, of East Orange, N. J., an inventor who has worked in nearly all departments of the printing industry, and who had ideas like Mr. Gannett's.

Morey went to work with Gannett at the development and soon afterward, forces were joined with the Morkrum-Kleinschmidt Corporation of Chicago, makers of automatic telegraph printers, and there the teletypesetter was perfected.

—Associated Press.

### SETTING TYPE BY WIRE

Successful experiments at Rochester, N. Y., in the operation of typesetting machines by electrical impulses sent over a telegraph wire suggest the possibility of future newspapers in which the news of the world will be transmitted into type by direct connection from the point of origin. Thus modern science opens up another interesting field for speculation. The mechanics involved in such a process seems no more difficult than other wonderful inventions which have now become commonplace through every-day use.

Many of the striking inventions of this mechanical age are adapted to the speedier transmission of news. The airplane, wireless telegraphy, the radio, the trans-oceanic telephone—all these and many more are used by the great press associations and individual newspapers in preparing their daily chronicle of events from many lands. The mechanical printer, now in general use on telegraph circuits for the press, is closely akin to this latest device. By use of the mechanical printer a typewriter is operated, recording telegraphic dispatches by direct connection. Indeed, typewriters in scores of offices all over the country may be linked to a single circuit, and this is a matter of routine daily procedure. The actual setting of type by telegraph would be another step in the same direction. In passing, reference should be made to the transmission of pictures by telegraph, by cable and by radio as one of the most important and most promising among comparatively recent aids to newspaper publication.

Granting the ultimate perfection of the telegraph typesetter, there would be many practical difficulties to overcome before it could become of general use in news distribution. The chief difficulty, and one that is immediately obvious, lies in the fact that the compilation of a newspaper, in so far as

it relates to the publication of news, is a process of selection. No newspaper prints in full all the news dispatches that are received by it. On the contrary, telegraph reports as they arrive over press association circuits and from special correspondents are subject to careful editing. Condensation and elimination are necessary in every newspaper office. News that is trivial is thrown away and other dispatches are carefully condensed to retain essentials without waste of space. Only in this way can a newspaper be held within reasonable size and the news presented in a form that is most readable. A news report is written by the sender with limited information as to other news developments all over the world. As it is finally edited and printed, it represents the composite picture of the day's events assembled and correlated with painstaking detail by the staff of each individual newspaper.

Manifestly it would be difficult to edit news that is transmitted directly into type from the telegraph. Changes made subsequently would involve mechanical processes that would more than offset any advantage in speed gained in the first place. Some important classifications of news would readily adapt themselves to the new process. Included in these would be financial quotations and formal documents of great importance, such as presidential messages, which are customarily printed in full. There would be an advantage, too, in the speed gained in transmitting news when time is the most essential factor, such as the results of national elections, accounts of disasters, outcome of outstanding athletic contests and other events which come within the category usually referred to as "spot news." But for universal use to supplant present processes, the telegraph typesetter appears to present obstacles that would be insurmountable.

—Portland *Oregonian*.

### ANALYSIS OF EDITORIALS

#### SECESSION IN MAINE

**I**N A remote corner of Maine the inhabitants of a little community would like to change their allegiance. They are American citizens, but are not getting much out of it. They would find it more comfortable and convenient to be citizens of Canada and a petition has been presented in Canada's Parliament asking that five square miles of Maine be annexed, if the United States Government agrees, to the Province of Quebec.

*Clear brief statement of facts that stimulated the editorial*

This looks like secession, but the grievances of the hundred persons involved are not national, racial or political. They are merely awkwardly situated to enjoy and appreciate the blessings of American citizenship. The only right and privilege they have is to pay taxes. They have no public school, are separated from the rest of Maine by deep forests and do all their business with neighbors across the border, for which they must pay customs duties on transactions either way.

There was once a bitter dispute between this country and Canada over the Maine border, but this frontier problem can probably be settled by friendly and gentlemanly agreement. The petition to the Canadian Parliament asserted that annexation would mean no loss to the United States and a great gain for those immediately concerned.

But there is one apparent possibility which may forestall secession in Maine before it gets any further. Somebody in Washington may prefer to rescue the northernmost corner of the United States from its unhappy isolation. A WPA project may push a highway through the Maine woods and build a school. Industries may be forcibly established and markets provided for their products.

The "orphaned" community in the far corner of Maine may suddenly find itself the object of the Federal Government's most benevolent concern. It is a wonder, indeed, that such a magnificent opportunity to spend money has been so long neglected.

—Philadelphia Public Ledger.

#### FOUR AGAINST THE OGRE

Why did they do it—these four young men who fought their way inch by inch up the Eigerwand in the face of a blinding snow-storm and of cold that pierced them to the marrow, while a world wondered at their hardihood and hoped against hope that they would not be swept from their perch? No plea can be made for them on behalf of science, partly because the peak had been climbed time and time again by an easier path, partly because unmanned balloons freighted with thermometers and barometers ascend every day to heights that no man has ever reached and radio their experiences to a ground station below. So we fall back on something deeper than utilitarianism.

We cannot class the Eigerwand's conquerors with the fools who are whirled over Niagara Falls in barrels; for they pitted their wits, endurance and courage against the elements. The Ogre's Wall frowns defiance

*Development*

*Point of the editorial*

*Clear brief statement of news that stimulated the editorial*

*Development*

as before. Yet it is less ogreish now that its perils have been circumvented. Brains against rocks. And the brains win.

Perhaps it is as well that this spirit of adventure, this yearning to come to grips with nature, refuses to be choked in an age of push-button comforts, of steel muscles that do the world's work. And yet it may be the *Stimmung* of Europe, the tenseness of an armed peace, the admonitions of dictators to "live dangerously" that have given a new character and purpose to sports and converted their ordinary hazards into a dare-devil gambling with death.

—New York Times.

*Point*

The editorial of argument frequently leads up to the statement of fact that stimulated it.

### **Right To Strike**

The right to strike has usually been recognized as one of the weapons which labor might use legitimately against employers. It has been used quite extensively during the past two years. But any right too often abused is likely to be lost, or to lose its effectiveness because of adverse public opinion.

If, as reported, a strike of truckman has made it difficult to transport food from New York to the flood areas during the past few days, the State of New York would be justified in taking over the trucking companies and operating them with the National Guard.

If truck drivers have not learned that there is no right to strike against the public welfare in time of emergency, it is time they learned it in a way they will not soon forget.

When police officers in the city of Boston went on strike while the late Calvin Coolidge was governor of Massachusetts, he made it clear that there was no right to strike when it endangered the public safety. The people of Massachusetts and of the United States upheld him in that decision and the Boston police strike was settled in a hurry.

Wage earners undoubtedly have the right to a fair hearing of their grievances, but such hearings may be given without cessation of work, and should be. England has worked out a better plan in this respect than we have here in the United States. While labor disputes are submitted to arbitration or review, the work goes on, so that neither employer nor employe loses financially by industrial breakdowns, and the public continues to be served.

Some such plan will have to be worked out in this country for the protection of all

*This editorial argues against*

*Review of facts generally conceded—to prepare for the argument*

*Fact that stimulated the editorial incorporated in the statement of the proposition*

*Development (discussion): supporting statement*

*Analogy*

*Proposed plan*

concerned. *It is silly for men to be called out on strike, particularly when they have no personal grievance themselves, and when they need the money which comes from their work.*

—Burlington (Vt.) *Free Press*.

### The Goat Gets a Press Agent

The goat by tradition is a comic beast. He is the pet of cartoonists. The word "goat" is in the language as an epithet denoting vast ineptitude. To call an elderly man "goatish" is to imply that he is no better than he should be. The goat is supposed to eat tin cans (a libel if there ever was one) and to smell to high heaven. A goat in Kansas City was known to chew tobacco; perforce, all goats are popularly supposed to have bad habits. And because the packing houses employ goats, known as "Judas goats," to lead sheep to the slaughter, it is assumed that the goat is a betrayer, high among the ranks of the great traitors of history. Show a headline writer an item in which the word "goat" appears and he is sure to attempt to write something which he thinks is funny. Poor goat, the pariah of the animal kingdom!

Now comes the *American Goat Society, Inc.*, meeting in solemn conclave at Syracuse with the announcement that an attempt will be made to break down the idea that goats are malodorous, anti-social and addicted to odd diets. The Goat fanciers have their work cut out for them, but they can succeed. In the last fifteen years the goat, quietly and without ostentation, has become enormously important. A lot of people have found that goat meat is excellent. Some flocks have proved highly profitable for their mohair. Goat milk—the greatest milk on earth, without exception—sells for from 25 to 50 cents a pound. It has been found that the goat responds to human companionship more readily, perhaps, than any other domesticated animal; indeed, goats do not thrive unless they feel that some human being is taking a personal interest in them—a weakness which they share with men and women. That is why it is better to keep the herds small.

The job of popularizing the goat, already well under way, can be done, and this is to wish the promoters all the luck in the world. They have plenty of good arguments. There are 140 references to this admirable beast in the Bible. Legend has it that the goat was the discoverer of the stimulating properties of the coffee bean. An Arabian herder noticed one afternoon that the members of his flock were unusually playful after having nibbled at the berries of the coffee bush; the

*Point of the editorial*

*In lighter vein this editorial argues for Review of "facts" generally conceded—to prepare for the argument*

*Fact that stimulated the editorial incorporated in the statement of the proposition*

*Development (discussion):*

*Supporting evidence*

fellow investigated, being of an inquiring turn of mind, and thus coffee drinking began. Zoroaster had a kind word for the goat. So did that other able thinker, the Gautama Buddha. So, for that matter, did Confucius. *If ever a cause needed a competent press agent, and deserved one, the goat is that cause. A splendid beast, and a friend of man.*

—New York Herald Tribune.

*Point of the editorial*

## VARIOUS TYPES OF EDITORIAL

### FOR A MODERN CALENDAR

Old-fashioned years have followed one another without much change since the time of the Egyptians, and it remains for modern men to reconstruct the calendar to suit the modern need. Though time and temperament are hard to change, the new year of thirteen months gains new support as time goes on, and even Congress will consider it this year. A conference of nations will be urged by Representative Porter, chairman of the foreign affairs committee of the House, and a change to the new calendar will be asked for 1933. It will be hard to bring about, for a month of change is harder for the most of men than a thousand years of inconvenience. But the effort is worth making.

A year, based unalterably on the solar system, has  $365\frac{1}{4}$  days, which is thirteen months of 28 days each, with  $1\frac{1}{4}$  days over. By adding an annual day to thirteen months 365 days are taken care of, and by adding another day every fourth year the whole  $365\frac{1}{4}$  days are brought into the system. The extra month will find a place between June and July. The extra days are unattached to any month or week and will come in, in the one case, as a year day between December and January, and as a leap year day, in the other case, between June and July. This is the thirteen-month system. It is simple. It is fixed. The difficulties are few. The advantages are many.

All months in the new calendar will have 28 days, and this equality will be a great advantage in computing pay checks, interest, working days, statistical tables, insurance and the like. Each month will have an equal working time, with four Sundays, never five. Holidays, birthdays, Sundays always will fall on the same day of the month and the first of every month always will be Sunday. Saturday will be the last day of each month, and Christmas and the Fourth of July will be on Wednesdays every year. Four equal quarters, now impossible, can be made, and the half

year, that varies now by three days, will always be the same. The U. S. weather bureau, astronomers, business men have long advocated the year of thirteen months. The plan and its promotion owe much to George Eastman, camera manufacturer of Rochester.

The old calendar is an aggregate of whim and half-found science. Augustus Cæsar, for example, at the cost of twisted time and public convenience, made his month, August, 31 days long because he wished to have no shorter one than Julius Cæsar's month, July. The Romans tinkered with the Egyptian system and Pope Gregory VII tinkered with the Roman, until today's calendar appeared. The time for a new calendar is here. Congress should support Representative Porter's resolution.

—Chicago Tribune.

### THE VOICE OF REIMS

Until last Saturday the bells of the Cathedral of Reims had not been heard for twenty-four years. The great church in which the French kings were crowned was one of the first casualties of the World War. Now, thanks to the munificence of John D. Rockefeller, the shell-shattered hulk of the noblest Gothic monument in France is restored. While the highest representatives of church and State gathered behind the flag once carried through that mighty nave by Joan of Arc, the old bells pealed out once more above the reconstructed town of Clovis and the Franks and echoed over the vineclad countryside, fruitful and well-ordered as if the war had never been.

Certainly a note of irony sounds in that deep-throated, long-silent chime. The destruction of the last war is hardly healed as the world begins to forge guns and take sides for the next. As the forges hammer out deadlier weapons to pound at Reims again, it seems as if man builds but to destroy, and at an ever-quickenning rhythm.

Yet Reims itself, 800 years old and today as majestic as ever, supplies the major overtone for that whining minor note. Cardinal Suhard, speaking at the rededication service as the Legate of the Pope, speaking, he said, to all Frenchmen and to all men wheresoever, declared that the rebuilt cathedral is "by nature and vocation durable and eternal because it symbolizes a country that is the champion of all measured liberties and the trustee of the peace of the world." And that liberty, he went on, a liberty that emerges new again in the foremost place of our present preoccupations, consists in "the supremacy of the human person."

This is what the stones rise to say and the bells of Reims ring to proclaim. Americans are proud that in a day of doubt one of them had a share in giving tongue again to this voice of faith in the defiant spirit of man.

New York Times.

## SPLIT-SECOND NEWS

Perhaps the most striking development of the American newspaper in the twentieth century has been in the field of foreign correspondence, and this development has simply kept pace with steady growth of public interest in old world affairs. Once we cared little about events on the other side. There was the Irish question, of course; but, apart from that, we looked on British and European politics as of no practical concern.

If we favored Japan in her war with Russia, we followed our sporting instincts. The comparatively brief cables of Isaac Ford, Chamberlain and other giants of their day were largely circulated as dealing with subjects of intellectual interest.

These reflections are suggested by a paragraph in John Gunther's introduction to John T. Whitaker's "Fear Came on Europe," an excellent book. Mr. Gunther, himself a prolific foreign correspondent, says: "Nothing is so paralyzing to a good journalist as the split-second attitude to news that the modern mechanics of publishing demand. Rationally considered, it is wholly preposterous to ask a man to write and cable a fair and accurate interpretation of a great event a few minutes or seconds after it has happened—or a few minutes or seconds before. I have a pet theory that newspapers should be published a day late; Tuesday's paper on Wednesday, and so on; the news would be late, but it might be right."

Ah! But would it be news? Mr. Gunther writes from the point of view of the artist concerned solely for his art.

A good foreign correspondent presents remarkably accurate day-by-day interpretations of current happenings. He knows the situation; he knows the men best worth knowing for his purpose, and it takes him no time to put himself in touch with them. Men like Birchall, Kuhn, Selden and Phillips do not need to retire to their cells for twenty-four hours' meditation after Hitler has reoccupied the Rhineland. They can tell at once how France or Britain is likely to receive a vague overture of German friendship coupled with a demand for repudiation of alliances. The public wants its news fresh off the fire.

—Boston Herald.

## WAR AND THE PEASANT.

When Hannibal wasted Italy like a raging lion; when the rotting Roman Empire went down under the blows of barbarian invaders; when mailed knights played their game of rapine and ransom; when modern armies blazed a trail of seared cornfields and flaming villages; and even when trenches gathered scum and broken bodies—the peasant crept back to his plot of ground, and once more planted furrows where other men had planted dragons' teeth.

Even amid the huge wilderness and mud of the World War, old women bent humbly to the good earth for the fruits of life while snarling airplanes shadowed the harvest moon. What statesmen and war lords have adventured, or why army should close and grapple with army, has never touched the minds of these simple folk. To the fields they are forever bound by inexorable circumstance. Wheat and tares compel them more than remote political ambition. To them no battle can ever be a famous victory.

Bound no less upon the slow wheel of all the centuries, the small Sudeten farmer, whether Czech or German, drives his plow today, winnows his modest harvest, and scarce knows or cares what Hitler may mean by any theory of race, or oppressed minorities, or world-striding march of a German empire. Give him a hearth where he may crouch in winter, the springtide and the broad sun over his blossoming field, and he will ask no empire wider than garden close or patterned acre.

It is to the peasant that we owe the discovery and cultivation of those grains without which man would never have risen from primordial ooze, or ever have built cities, or ever have devised the gracious arts. Yet it is he who, more than any other, has been beaten

and wounded and utterly undone by war. What gain of Aryan race or German glory can he ever wring from a smashed fruit tree or crops trodden down? What can "oppress" him more than the uprooting of what he has won after painful ardor?

What the earth has received the earth must somehow return—the bones of brave men dead, or the grains and fruits which are the pledges of life and the true guardians of peace.

—Chicago Daily News.

### **Lo, the Poor Rabbit!**

The annual season of candy rabbits, papier-mache rabbits and felt rabbits is a fitting time to recall that the common wild rabbit in Missouri is becoming so scarce as to cause the conservation authorities worry.

Once so plentiful as to be a minor plague to vegetable gardeners, because of his penchant for lettuce, carrot tops and other greens, the cottontail is now so scarce that, according to the Missouri Magazine, some thought is being given to providing him with the protection of a closed season.

Rabbit hunting in itself has never been considered an exciting sport, and what the game authorities are worried about now is not so much the possible extinction of the rabbit tribe itself as the effect of its disappearance on other wildlife. For the rabbit is important as a buffer to other game. When snakes, owls, hawks and other predatory creatures have a plentiful supply of rabbits to feed upon, they are less likely to bother quail, doves and other game that hunters value.

—St. Louis Post-Dispatch.

### **Hollywood's Way.**

Hollywood actors have a rigid rule for handling an injured person. It requires that they put "action" into first aid service. The patient, or the victim, must be picked up with force and haste and dumped upon a sofa, a bed or into an automobile. It isn't sensible, it isn't humane, and it isn't good "drama." Dr. Irving S. Cutter gave sensible advice on this matter in Tuesday's Spokesman-Review. "Do not pick up a disabled person and bundle him hurriedly into a conveyance. An unimportant injury may thus be converted into one of serious character. This rule should be observed more strictly if the victim is unconscious. The gentlest handling is demanded." But that, it is feared, will be as a voice crying in the wilderness.

It isn't the Hollywood way of doing it, and Hollywood takes advice from no source—on manners, morals, marriage, divorce or what not.

—Spokane Spokesman-Review.

### **Alien Fishing**

THE menace of Japanese fishing in North Pacific waters has been laid before the United States senate by Senator Lewis B. Schwellenbach.

Seattle and the Pacific Coast have been made aware of this menace through the activities of our own Miller Freeman and the response from labor and patriotic groups. It is an international question and it is well that the senate should have its attention called to our national responsibilities in this connection.

Senator Schwellenbach says present international law presents difficulties in the solution of the problem. But that should not deter us from seeking a solution.

International law is intended to preserve equity between nations, just as national and state laws are intended to preserve equity between individuals and between them and their governments.

The bald facts are that government aid, in the United States and Canada, is being extended to the tune of many millions a year to build up runs of salmon. The fish are hatched in inland streams or in publicly financed hatcheries. They return to the scene of their nativity to spawn and die. A somewhat similar program of conservation of halibut is being financed by the United States and Canadian governments.

It is equitable, under these circumstances, that the development of an American resource should be restricted to those who are helping to build up that resource.

It is NOT equitable that alien nationals, their own resources largely exhausted, should be allowed to destroy the work that has been patiently done on this side of the Pacific.

—Seattle Post-Intelligencer.

### **Carnival Once More**

Probably New York will never again achieve the same incandescence of welcome with which it greeted Lindbergh eleven years ago. But it made a brave approach to it yesterday in honoring Howard Hughes and his crew. As the storm of so-called confetti descended upon the triumphant flyers, filling the canyon of lower Broadway, one was



reminded of that gayer epoch when such demonstrations were a commonplace, reaching their climax in the Lindbergh reception. Only a decade marks the interval, but it seems like a century. One can rejoice that the old impulse to carnival has reasserted itself and that once more the city has gone mad acclaiming a hero.

This revival of a forgotten spirit is not the least important fruit of the Hughes flight. Mr. Hughes did not mention it in his speech at City Hall, but he might well have done so with emphasis. That was a very modest speech. He had merely obeyed, he said, the instructions he got with his elaborately equipped ship, and, presto, it had hopped on perfect schedule around the world. Any veteran transport pilot might have done the job.

Well, possibly he is right, but, however flattering to the national consciousness it may be to agree with him, the point is that he did it. Back of him, to be sure, was the American aviation technique, which, in light of the Hughes performance, "L'Intransigent," of Paris, has called a "sensation." But any technique, to thrive, needs constantly the inspiration of brilliant employment. That is Hughes's contribution as it has been Lindbergh's. He has provided an emotional stimulus of incalculable benefit to the progress of the science he serves.

—New York Herald Tribune.

### ***Selling Fallen Timber***

It is encouraging to know that there is a plan under consideration for the orderly marketing of fallen timber, so that it will not be dumped on the market in such volume that it will severely reduce the price, as many have feared. The farmers have had their share of the troubles arising from the flood and hurricane, without being obliged to give away the lumber from the trees which have fallen.

With his customary initiative in emergencies, Governor Aiken has appointed a committee to aid land owners in financing and handling fallen timber. It is hoped to establish a co-operative timber-marketing pool, through the help of business men and bankers, through which farmers and timber owners may salvage millions of feet of good timber.

The plan calls for cutting of fallen trees and storage of the lumber in bonded yards throughout the State. As it was sold at the best possible price, the proceeds from each

sale would be pro-rated and distributed among the members of the pool.

In order to have this plan even more effective, it should be extended to cover all New England, much as the Flood Credit Corporation did in 1927. For if Vermont organized such a co-operative effort and the other States affected by the gale did not, then Vermont land owners would suffer from the effect of cut-throat competition in other States to dispose of fallen trees.

While Massachusetts, Connecticut and Rhode Island probably did not lose as many trees as Vermont, New Hampshire and Maine, due to the fact that the northern States had more trees to lose, yet all suffered in this respect, and it would be preferable to have the whole of New England in on this co-operative effort. Only thus can it hope to be really successful, even though it might help some to have a Vermont organization.

—Burlington (Vt.) *Free Press*.

### ***From Lips That Count***

This is what readers of the Charlotte Observer were told, through the newspaper, by Dr. Joseph Fischer, refugee Austrian surgeon and specialist, who must rebuild his life, penniless and without a medical license, for it was confiscated by the Nazis, in this country:

"In New York one day after I got here I am on the street talking with some friends. They are talking about President Roosevelt, his policy. I am not interested in policy, of course; I am a doctor. But one man says he does not agree with everything President Roosevelt is doing. I look around. Maybe somebody is hearing. I look this way and then I look that way. You see, I cannot understand, although I know. In Germany and my country, where I have always lived and my father and my grandfather, one would never talk that way. One does not talk. No, I did not open my mouth until I saw the Statue of Liberty."

These words of a professional man, world known in his field, uninterested, as he says, in "policy," fresh from a land upon which totalitarianism now has fastened to the ultimate notch, are sufficient in themselves to provoke a prayerful counting of American blessings.

They emphasize, too, the thickness of the screen which now separates us from the people of many foreign nations, from their feelings and their thoughts. Talk is not everything, of course. But when one man becomes the arbitrary spokesman for a whole nation-

ality, there is no trust we can place in it at all. "Is this really you, who take such-and-such a seeming attitude; is this you, my brother?" We are baffled for an answer; we cannot understand and have no way to understand; the pit of prejudice yawns.

—New Orleans *Times-Picayune*.

## ENNUI IS WHERE YOU FIND IT

It goes without saying that every normal human being who does not live on a South Sea island wants to do so. It should have been equally obvious that every South Sea islander wants to live somewhere else. Yet one learns with something of a shock that Pitcairn Island, romantic home of the descendants of the Bounty's mutineers, can seem tedious. Mr. Granville P. Lindley and Mr. Lewis S. Bellem Jr. went there last March to install the new radio equipment which now enables the Pitcairn Islanders to pick up the latest swing tunes, and also to transmit any ideas or noises of their own over a radius of 1,500 miles. "We were on the island nine weeks," said Mr. Lindley, "which we agreed was seven weeks too many. The island has no entertainment or diversion, and the deadly monotony palls."

The two engineers also suggested that the radio was making the island's young people restless. Why are they restless? Do they want to get run over, stepped on, gassed, drafted for the next war? Do they want to get jobs on WPA or be elected to Congress? Do they want to commute? Do they want to ride in the subway? Do they want to go to night clubs or raise little pigs in Iowa or wheat in Western Kansas? Maybe not. They're just restless. Maybe they just want to see Charles McCarthy in the wood.

Well, let them come. Let them see what being bored in civilization is like. It won't be hard to find people to take their places. In fact, if Pitcairn Island were under the American flag, one would suggest making a project of it.

—New York *Times*.

## The Garrulous Crow

A man named Arthur Eilenberg, from Brooklyn, has written a letter to our contemporary "The New York Times," in which he tells, with much circumstantial detail and a certain suppressed excitement, of an adventure he had with a crow. It seems he was resting under a sycamore in a park near his

home, eating cherries, when he espied a crow perched just above him. He stood up and offered the crow a cherry. He says the bird remarked "Hello" distinctly. Again he offered the crow a cherry and again the bird said "Hello." After eating a few cherries the crow flew off, leaving the astonished Mr. Eilenberg under his sycamore.

We believe Mr. Eilenberg completely, but we fail to see anything remarkable about his experience. There was a Herald Tribune reader once who found a pet crow in a saloon in Brooklyn which was so smart that it picked up change from the bar. Mr. Julius Poh, of Webster, N. Y., had a crow named Oscar which amused itself by riding on a dog's back. Years ago, in eastern Connecticut, there was a man named Peabody who had a crow named Tommy, with a split tongue, which could say "Ma," "dog," "Tommy" and "rain." Hymie Golden, a service station proprietor at East Setauket, L. I., once had a crow named Jake which watched his cash register. One of the brightest crows on record was Joe the Crow, killed in 1936 by a Bonaparte weasel at Bear Mountain, N. Y., a peculiarly brutal slaying which was avenged by an owl named Josephine, one of Joe's best friends. Joe, like most crows, could count three, but no more, and he had a wide assortment of tricks which endeared him to visitors. Then there was a crow named Mac, belonging to a woman in Stuart, Ohio, which was so dainty that it washed its worms before eating them, and derived great pleasure from pulling cats' tails. Most pet crows amuse themselves on wash days by pulling clothespins from the line and letting the wash fall to the ground. A man in Staten Island once asserted that he knew a crow that could not only pick pockets but, on occasion, would say, "Go to hell!" A man who has an office in East Forty-fifth Street and who has studied crows all his life told a member of the staff of this newspaper the other evening that he had seen crows hold what appeared to be criminal trials; the defendant crow (what his crime was the expert could not even guess) would be brought before a crow judge, prosecuted by another vigorously cawing crow and defended—or so it appeared—by another crow whose tactics and manner were not unlike those of Mr. Sam Leibowitz.

Come to think of it, Mr. Eilenberg, your experience was downright trivial.

—New York *Herald Tribune*.

*For letter see next chapter.*

### Magic Way to Save \$1,910,000

For ages man used his fingers in counting. He grouped them when telling a neighbor of his feats at hunting and raised all of them to describe his fishing trip. Then the Hindu achieved a form of reckoning by marks which developed into the numerals from 1 to 9. An Arab, meeting a Hindu in the streets of Delhi centuries ago, suggested the creation of another numeral. It was zero, with all the magical properties it has since exhibited.

"With the zero," said the Arab to the Hindu, "you will have a symbol for each of the digits on your hands."

After hesitating another century or so the Hindu said to the Arab: "What can I do now that I have ten numerals to work with?"

Said the Arab to the Hindu: "Now we can have a decimal system and fractions with no end."

And the Hindu asked the Arab: "After all this bother, what will I get out of my decimals and things?"

Said the Arab: "It will produce a great breed of expert accountants. You will bring mysticism back to the world."

And so, when the earth had lived many

centuries more and railroads were running underground. Mr. UNTERMYER and a witness proficient in zero, cipher and naught exchanged question and answer:

"So under city operation," said Mr. UNTERMYER, "the present systems would show a much better state of things than the present situation without the ownership of the system?"

"Better by \$17,200,000," was the answer.

"How is that difference created?" Mr. UNTERMYER asked.

The witness replied that the difference was created, among other things, by the elimination of taxes now paid by the two companies.

The "better state of things" would be attained in part by eliminating \$1,910,000 of taxes now collected by the city from the Interborough and the Manhattan elevated.

"Algebra couldn't have done that," said the wraith of the Hindu to the ghost of the Arab.

"It's the influence of zero," said the Arab. "Whether it is round or oval, it works that way."

ARCHIMEDES, who was listening in, belated with laughter.

—New York Sun.

## EDITORIALS ON THE SAME SUBJECT FROM DIFFERENT PAPERS

### The Kidnaping Problem.

Public indignation over recent kidnaping outrages has brought a revival of demands for more drastic laws to cope with crimes of this type. Among such proposals is that the death penalty be made mandatory in Federal kidnaping cases. Another suggestion is that payment of ransom be prohibited by law.

Under the so-called Lindbergh law, enacted in 1932, and subsequently amended, the death penalty may be imposed on a kidnaper only if he fails to return his victim alive and uninjured. Life imprisonment is the maximum sentence possible if the kidnaped person is returned safely.

When the Lindbergh law first was under consideration, earnest attention was given to the question of making kidnaping a capital offense. Congress decided against a mandatory death sentence after many responsible authorities had pointed out that such a provision left no inducement to a kidnaper to

release his victim unharmed. If the kidnaper knows he faces execution whether his captive is released or not, it was argued, his natural impulse would be to kill the victim and thus be rid of the one person best able to testify against him.

That Congress acted wisely in voting against mandatory execution of kidnappers is evident from a study of kidnaping cases investigated by the G-men since passage of the Lindbergh law. There have been 124 bona fide Federal abduction cases within the scope of that law and all but three of them are listed as solved—excluding the pending Cash case in Florida. In a majority of those cases the victims have been returned to their families alive and the kidnappers have been punished.

The question of ransom payments also has been debated from time to time. A bill was introduced in the Senate some time ago to forbid payment of ransom to a kidnaper, but it was allowed to die after J. Edgar Hoover and other officials expressed the be-

lief that such a law would be virtually unenforceable. Few parents would obey it if a child's life were at stake, it was declared, and few juries would convict a parent for violating the law in an emergency of that kind.

If Congress really wants to do something about the kidnaping situation, it does not need to pass any more laws. It can render distinct aid by giving the G-men enough funds to enforce relentlessly the laws now on the statute books. It can prevent a recurrence of the deplorable plight in which the Federal Bureau of Investigation found itself when the Florida kidnaping broke—with half of its agents furloughed because of a fund shortage.

Kidnaping may never be completely stamped out, but the four-year record under the Lindbergh law is convincing proof that it is a declining racket, from the penalties of which escape is almost impossible.

—Washington *Evening Star*.

## ROBBERS OF THE CRADLE

Discovery of the body of the kidnaped Cash boy in the lower Florida scrub, and the partial confession of a suspect, turns the mind of America to a ghastly crime which finds its chief habitat here. Stealing people for ransom is a felony perhaps not unknown abroad, but only in this country has it reached the proportions of a major scandal.

Americans may not appreciate how successful the Federal Bureau of Investigation has been in putting an end to kidnaping as an interstate activity. Apparently, the Cash case in Florida and the Levine case in New York were local, no state line being violated in either case.

The Federal Department of Justice, however, was interested in both cases. The Florida crime was apparently cleared up chiefly through the efforts of Director Hoover and his assistants in the bureau of Investigation. But the probability is that if the man now held at Miami is brought to trial, the prosecution will be conducted by the state.

Before the break came in the Cash case, Attorney General Cummings pointed out that of the 120 kidnapings referred to his department, only three then remained unsolved. Relentlessly, working tirelessly night and day, Hoover and his trained men have run the interstate gangs to earth. Death or prison has been their inevitable destination.

A suggestion was made recently that Congress should enact a law prohibiting the

payment of ransom money in kidnaping cases. The thought occurs to many, and particularly to parents of small children, that if the sources of kidnapers' profits should be cut off by law—and the law enforced—men who might otherwise pursue the desperate venture would be dissuaded, and kidnaping would lose its place among the crimes which afflict this country.

The attorney general believes the enactment of such a statute would be a mistake. He is satisfied that such a law would be of "doubtful constitutionality," practically impossible to enforce and would "do more harm than good."

"In the last analysis," adds the nation's chief law enforcement official, "a law prohibiting ransom payments would only add to the sorrows of the bereaved parents the obloquy of making them law violators if they did the first thing that occurred to them, try to get their child back at any cost."

There is much in what Cummings says. We should not wish to create a situation that might invite bootlegging in the pursuance of a sound parental instinct.

The fact that kidnaping still flourishes here while it is no serious problem abroad is probably due to conditions rather than to statutory differences. The ease with which criminals may pass from one state to another, with our speedways and the prevalence of fast cars, is one consideration making America a country apart in the war on major crime. European nations enforce a general police registration, which American opinion has so far rejected as too suggestive of offensive espionage. Many honest Europeans were glad to escape that by becoming residents here.

No other crime stirs public indignation quite to the extent that kidnaping does, especially when the person held for ransom is a child. And when murder is added to the first offense, as in the Lindbergh, Levine and Cash cases, any incentive for mercy disappears.

Every humane instinct revolts against the brutality and ruthlessness of the kidnaper. Whether more law is needed, or merely a better enforcement of present law, a crime which shames America must be fought with every resource that federal, state or local laws provide. The nation's greatest asset is its children. Unless they can be protected against outlawry, there is not much to be said for the rest of us.

—Cleveland *Plain Dealer*.

## EXERCISES

1. Analyze all the editorials in this chapter by applying the simple formula for writing an editorial. Which editorials above explain? Which interpret? What is the tone of each one that comments? What editorials are argumentative? Discuss the method used in each development.

2. Underline the opening sentence of each editorial in an evening paper, to be agreed upon by all members present; then write from this sentence an account that might have stimulated the editorial.

3. Clip and paste all the editorials from a morning paper, to be agreed upon by all. Analyze for the three parts of an editorial. Make marginal notes to indicate your analysis of each.

4. In the morning's paper mark the news stories on which editorials appear. Do the editorials interpret, digest, comment or argue? Do you feel that the paper is performing a service in giving them space? Why?

5. Take your last school journal. Mark all the articles that suggest editorials. What would be the tone of each?

6. Criticize some practice in your school of which you disapprove.

7. Write an editorial to stimulate action in any school group that is missing opportunities for development.

8. Comment on five students who won college scholarships last June. Assume that the editorial will appear in the first fall issue.

9. Explain what Pulitzer scholarships are.

10. Write an editorial for or against requiring students to pay one dollar as a blanket subscription to include membership in the General Organization, a term's subscription to your school paper, and admission to certain football games.

11. Write an editorial praising a student, a faculty member, your principal, or anyone connected with the school.

12. The editors have decided to issue a going-to-college number. Write an editorial to justify the plan. (In the same issue requirements are to be listed; information on scholarships given; a cut of a college fitness application blank reproduced.)

13. Write an editorial on one of the following:

- a. Realms of Gold (Plan it for a book number.)
- b. Christmas Again (Prepare it for a Christmas number.)
- c. What Price Tabloids?
- d. Clearing the Atmosphere (Explain any school problem.)

## Chapter XVIII

### VOICE OF THE PUBLIC

THE unmistakable mark of a democracy is a free press, which brings the news uncensored to its readers. If, despite its effort to be fair, the press seems biased, inaccurate, or inadequate in report or comment, the reader may voice his opinions without fear of a concentration camp. Opinion, to be worth anything, of course, must grow out of fact and thoughtful consideration. Sweeping statement is not considered judgment.

The letter-to-the-editor department, the most democratic feature of the paper, reflects what the public is thinking. Oftentimes, letters from well-informed readers are as exciting as any item by the regular staff. They vary from brief comment to detailed caustic criticism and rich, well developed essays. A survey of those assembled in this chapter will suggest the range and quality.

A high school paper that stimulates thought among the student body is a healthy institution. A column or so devoted to the expression of this thought is an *open sesame* to the active minds of the school. It may bring to light unsuspected gifts and interests among its contributors, to the profit and pleasure of all subscribers.

**“Eternal Vigilance Is the Price of Liberty”**

## Tale of a Talkative Crow

At Least Brooklyn Cherry-Lover Avers  
Bird Said 'Hello' Twice

TO THE EDITOR OF THE NEW YORK TIMES:

I had a most interesting encounter with a surprisingly fearless and aggressive sort of bird today and I wondered if others had ever had such an experience. For one thing, I was witness to the fact that man alone is not the only remarkable inhabitant possessed of intelligence on this planet.

While resting beneath the shade of a sycamore tree in the park near my home, I espied a crow perched above me. Of pitch black color with the faint gleam of blue steel, its head was cocked to one side and it eyed me as if it were challenging me to combat.

Feeling rather attracted to the bird and not sure whether it might be frightened away if I moved, I reached toward it and offered it a handful of cherries which I was in the act of eating. I stood up and was not more than two feet from it when it distinctly pronounced the word "hello" to my startled hearing. Thinking I had not heard aright, I again offered the fruit and the bird immediately repeated "hello"; and this time it uninvitedly flew atop of my head as if it were an old crony of mine.

The bird may have been any of several species of black crows or even a raven. As it took to eating the cherries which I had strewn upon the grass, it seized the fruit in one of its claws and, first pulling out the stem, set to work in real earnest to devour the large cherries. And it chose only the best I had to offer, cannily rejecting the spoiled fruit. Some of the bare pits it dug into the ground, and finally, having taken its fill, it flew off.

ARTHUR ELENBERG.

Brooklyn, July 4, 1938.

—New York Times.

## Corrigan's Ocean Flight

Various Values Discerned in Lone  
Crossing of the Atlantic

TO THE EDITOR OF THE NEW YORK TIMES:

Within the space of the same week both Hughes and Corrigan have flown across the

Atlantic, but whereas one has had the backing of millions, the other had total cash resources which left him in Ireland with \$15 in his "jeans." Whereas one was in a position to secure all the available scientific knowledge necessary for such a flight, the other depended entirely upon his own experience and a complete faith that his own knowledge and mechanical operation of the plane would carry him through. Whereas one also had secured a machine of the latest design, the other was operating a \$900 so-called "crate."

Much concern has been expressed as to the lack of ability of the present younger generation to cope with the problem of adjusting themselves to current conditions and the seeming tendency to dodge their social and economic obligations. But haven't we in these two flights, made by young men of practically the same age, concrete evidence of the possibilities being created by young people with faith in their ability and the desire to succeed, in one instance, despite obstacles recognized to be well-nigh insurmountable because of a lack of adequate material equipment?

So let us, therefore, laud Hughes for a desire to contribute to the advancement of aeronautical science and for his constructive attitude toward life, notwithstanding his apparent financial security. On the other hand, give thanks and praise to young Corrigan for his advancement of the science of living for the younger generation.

KENNETH W. McLAREN.

New York, July 19, 1938.

—New York Times.

## Care of Plane Praised

TO THE EDITOR OF THE NEW YORK TIMES:

You may be right in expressing the hope that other young Americans will not undertake to follow Douglas Corrigan's example, but there were points in this young man's preparations for flight as reported in the news columns of THE TIMES which are worth remembering.

For example, the care with which he serviced his own plane. The remarkably interesting account of this supplied by TIMES reporters shows what a definitely individual performance this flight to Baldonnel Airport

was. Whether an airplane so inspected and cared for by a competent pilot and mechanic can be described as "totally unsuitable" may be open to debate.

Finally, the example of Mr. Corrigan is another proof that the deepest interest of mankind is not in machines but in the human spirit. For his successors in flight you may wish better planes, but you can hardly desire for them anything better than the contagion of Corrigan's courage and self-reliance.

M. E. McINTOSH.

New York, July 19, 1938.

—New York Times.

### Disposing of the "Crate"

TO THE EDITOR OF THE NEW YORK TIMES:

We have heard of that other Irishman who, when told that a clock would go eight days without winding, asked how long it would go if it were wound up.

So considering what Corrigan has done without appliances, why not have some one at once buy his "crate" before he risks his life in it again and put it in a museum, and see what that great daredevil can do with a real machine?

T. K. T.

New York, July 19, 1938.

—New York Times.

## "Alice," as Viewed by Science

To the New York Herald Tribune:

The silly season seems to be all the year 'round in the press. A whole column given up to the most useless of super-twaddle, the boondoggler of the pseudo-sciences, psychoanalysis! Raking dead leaves is more useful.

There would be no dice in answering Dr. Schilder about "Alice," except for the possibility of arresting the downfall of a tottering brain or two.

In the first place it's quite difficult to believe Dr. Schilder is serious in his nonsense. He stresses "anxiety," "cruelty," "destruction," "sadistic trends of cannibalistic character!" about "Alice," upon which millions of Anglo-Saxon children have been raised!

\* \* \*

I stress "Anglo-Saxon" knowing it is a loose term but in circulation—as against the Teutonic-Grimms, etc., Andrew Lang's red, blue, green, etc., fairy tales—taken from the Germanic.

These latter were sources of dreadful but fascinating horror to me as a child—which I was once, in a manner of speaking. What their effect upon me was is still questionable, but Alice and company were a source of innocent merriment always—even a child wouldn't take them seriously—they were just grand fun.

It is, of course, absurd to pretend that any child without rickets could have been seriously affected by the Queen's saying "Off with their heads!" We knew they were cardboard heads!

\* \* \*

Then the doctor is fearful that the child will have such difficulty after reading Alice in returning to this entirely real, known, logical world we are all so sure about! That is the scream of the jest! In this so real and

known world, where we were sure that a straight line was straight until Mr. Einstein came along and said it was the curved-est thing there was! In this so real world where we don't know what electricity is! In this so real world where three whole huge nations of millions of souls bow down before three men! In this so real world where millions hang on the maunderings of hired soothsayers over their tea leaves in gypsy tea rooms!

In this simple little world that is so mysterious and unknowable, that is and forever will be "X" to all the philosophers, savants, scientists and pundits ever born!

And the Herr Doctor calls it real! Gods and termites! Real!

It must be marvelous to live in the doctor's world—where everything is certain and real and predictable. I wonder where this is!

He objects to the lobster being cooked. Has he tried eating a raw one?

He is perturbed by the murdering of the King's English. How does he imagine language is kept alive? Doesn't he know that Lewis Carroll has added to the English language?

Well, let him have his Mother Goose—illiterate drivel. Alice, one of the greatest satires in the language—a source of delight through the ages of English-speaking people!

JAMES MONTGOMERY FLAGG.

New York, Dec. 30, 1936.

—New York Herald Tribune.

### Not an "Alice" Admirer

To the New York Herald Tribune:

I salute Dr. Paul Schilder for his temerity in defying the worshipers of Lewis Carroll,



as reported in today's Herald Tribune. Whether or not his paper, placed before the American Psycho-analytic Association, was penned in entire seriousness is, of course, a question. It will, without a doubt, furnish a text for many a joyous wise crack. To me it represents a welcome swing away from the foolish adulation poured out by "Alice" readers. Not that I agree with Dr. Schilder. My objection to Lewis Carroll's form of humor is that it (excepting those portions that are in verse) is based on contradicting, scolding, bad temper and general sourness. I have never liked it. I do make exception, however, of the parts that are in verse.

T. R. BORGER.

Cambridge, Mass., Dec. 30, 1936.

—New York *Herald Tribune*.

## FIE, PROFESSOR SCHILDER!

**Psychiatrist's Attack on Beloved Alice  
Evokes Caustic Comment.**

*To the Editor of The New York Times*

The attack of the Research Professor of Psychiatry on Carroll's "Alice in Wonderland" as sadistic is very sad. It makes one exclaim: "Physician, heal thyself!"

Many keen criticisms of human nature and contemporary conditions—"Gulliver's Travels," "The Mikado," "Through the Looking Glass" and "Alice in Wonderland"—are appreciated by children from a totally different angle than the appreciation accorded by grown-ups. The story of "The Walrus and the Carpenter" was in my primary school reader, but I nor any of my class-mates saw in it a tale of "astounding cruelty." However, when I grew old enough, I could imagine that Carroll's story would apply quite well to stockholder "oysters" who were devoured financially by corporation directors—technological carpenters and "guinea-pig" walrus, with the drooping mustache of those members of the British nobility who lent their names at times for a consideration.

Presumably the professor shudders at "Jack and the Beanstalk" and "Jack the Giant-Killer," as well as at many other brave tales which will continue to delight the soul of childhood, even if they lose their appeal to more mature minds. But let him "lay off" of those perennially refreshing stories which continue to delight the child and amuse the man. The professor may be referred to I Corinthians xiii, 11: "When I was a child, I spake as a child, I understood as a child,

I thought as a child; but when I became a man, I put away childish things."

JEROME ALEXANDER.

New York, Dec. 30, 1936.

—New York *Times*.

## Denying Schizophrenia

*To the Editor of The New York Times:*

May I express my keen and delighted appreciation of the reported address, published in your issue of Dec. 30, of Professor Schilder at a recent meeting of the American Psychoanalytic Association, anent "Alice in Wonderland."

Professor Schilder undoubtedly deserves to rank among the great discoverers of all time, along perhaps with Marco Polo and Christopher Columbus. He does mortal combat with the terrifying and sadistic hidden revelations contained within the childish pages of "Alice in Wonderland" and ditto "Through the Looking Glass."

As one who was reared on the two Alice books, and who is not yet, at 67 years, noticeably sadistic nor the victim of schizophrenia, whatever that may be, I beg to suggest that the erudite professor have himself psychoanalyzed to find out how he gets that way!

Poor old Santa Claus riddled full of holes, with nothing left but a shred of red flannel and a couple of stray white whiskers floating in the breeze; and now dear little Alice, with her dreams of childhood's merry phantasms! Down with the Schilders!

J. HARTLEY MERRICK.

Philadelphia, Pa., Dec. 30, 1936.

—New York *Times*.

## Flag Day Approaches

Editor Plain Dealer—Sir: The unusual number of American flags flying Memorial Day was an inspiring sight. Atop the buildings, on the sidewalks, in windows, on lawns and houses, Old Glory waved a stern reminder that it is the emblem of one of the few remaining democracies.

Now comes Flag Day, June 14. We will want to outdo ourselves this year, more than for a long time, in displaying the flag of the United States. May we, therefore, call upon the Cleveland Chamber of Commerce, the merchants board, building owners, householders and all others who helped make the recent display outstanding, to continue their co-operation to the end that the response on Flag Day will be a significant demonstra-

tion of our love of democracy and our determination to hold to it.

J. M. SAUNDERS.

Secretary, the American Legion,  
Cuyahoga County Council.

—Cleveland Plain Dealer.

## Coffee in Berlin

Sir,—Your Berlin correspondent writes that coffee is not available in vast quantities in Germany. This is not the case. As much coffee is to be had by the German housewife as her funds allow her to buy.

The import of coffee from South America is sufficient to meet all demands, Germany's economic relations with these States being largely based on the *Austausch* system of industrial products for raw materials.

The statement that the cheapest variety of coffee in Germany costs about four shillings a pound is likewise not quite accurate. The prices range from approximately three to six shillings a pound, and there are an ample number of brands to choose from for purchasers of all classes.

SIEGFRIED TRIBBENSEE.

Jueterbog.

—London Sunday Times.

## Fate of a Heroine

TO THE EDITOR OF THE NEW YORK TIMES:

After your correspondents, Wilbur D. Copeland and Joseph Hollister, "step in the nearest properly equipped public library," as recommended by Dr. Frank H. Vizetelly, let us hope they will not meet the fate which befell the heroine in a story written by a student in a college in which I am interested.

This heroine, writes the student, "burst in the room." That would be worse than splitting an infinitive, with or without the authority of the American Journal of Philology.

JAMES S. REEVE.

Ephraim, Wis., July 14, 1938.

—New York Times.

## Names for Volunteers Abroad

To the New York Herald Tribune:

Feeling sure there must be many people in this country who think as I do, I am writing to express my indignation that certain men who call themselves Americans—men who are fighting in a foreign country for "Russian," not American, ideals—should

have the effrontery of calling themselves the "Washington" and the "Abraham Lincoln" Brigades.

If American names have to be used, let me suggest that, omitting the most appropriate name of all, we call them the "Ickes" and the "Jackson" Brigades—the latter not to be confounded with "Andrew" or "Stone-wall."

FRANCIS B. CROWNINSHIELD.

Boca Grande, Fla., Jan. 27, 1938.

—New York Herald Tribune.

## A Jefferson Planetarium?

To the Editor of the Post—Sir: By all means let's have a planetarium instead of a pile of stone to commemorate Thomas Jefferson. He was one of the bright stars in the firmament of American history and it would be a fitting reminder of a man whose brilliant and scintillating personality made even his slaves look up to him and love him.

And here at the United States Capital, where we have a focus of mundane fights and furor, what could be more helpful than a retreat to which our great leaders could repair and get their bearings occasionally. In the picture of a patterned universe they could be reminded of how small but fixed a part we are of an orderly energy that will probably keep things going long after we have—joined the stars ourselves, we hope.

CLARA LOUISE JOHN.

Washington, June 2.

—Washington Post.

## Charles Kingsley's Tomb

From SIR ROBERT WATSON SMYTH

Sir,—I was surprised to read the letter in your last week's issue, stating that Kingsley's grave in Eversley churchyard is in a neglected condition. I have known for many years with what care this grave is always tended, so I went straight over to Eversley to see for myself. As I expected, the grave is in perfect order, the marble cross and curb being polished, and the grass carefully cut.

There is no ivy on the grave at all, nor are there any chains to require repainting, so it is obvious that the grave shown to your correspondent was not that of Charles Kingsley. It is a pity that people do not verify their facts before launching charges like this in the Press. I am sure that the people of Eversley will resent this charge greatly.

ROBERT WATSON SMYTH.

Camberley.

—London Sunday Times.

## Elucidating Trylon

### Naming World's Fair Obelisk Seems to Have Been Quite a Problem

TO THE EDITOR OF THE NEW YORK TIMES:

In an item appearing recently on your editorial page the derivation of "trylon" is questioned. Perhaps a few words will explain the confusion that has been superimposed on the Theme Center of the World's Fair.

The theme of the fair is "Building the World of Tomorrow." The dominant architectural feature will be the Theme Center, a white sphere (perisphere) 200 feet high poised on a cluster of fountains and flanked by a slender 700-foot triangular obelisk.

The triangular obelisk was so new to architecture that technicians were at a loss to find a word which might adequately describe the obelisk-like structure. "Acute triangular pyramid" was about the best they could do. Geometricians at Columbia University suggested "tall tetrahedron." Finally it was decided to coin a new word; "trylon" was concocted, being a combination of "tri," referring to three sides, and "pylon," indicating its use as a monumental gateway to the Theme Building.

To describe the main theme structure the word "perisphere" was selected. The prefix "peri," signifying beyond, all around, about, conveyed perfectly the underlying idea of the fair. It is also a biological term meaning the astral sphere surrounding the centrosphere in a nerve cell. The perisphere will be a great metal shell surrounding and housing the theme exhibits, it will be the nerve center of the fair.

HAROLD W. CONROY.

Brooklyn, April 26, 1938.

—New York Times.

### A DOG STORY.

To the Editor of the Courier-Journal

In these days when so many ugly things are being done, here is an incident that seems too good to keep. Friday morning before breakfast my wife was reading the paper when she heard a dog giving the distress yelp in the street in front of our home at 928 Cherokee Rd. Going out quickly, she found that a car had struck the dog and rendered it limp and helpless.

A wire-haired terrier, much smaller than the crippled dog, was pulling and tugging, trying to get its unfortunate friend to the sidewalk. Mrs. Swann went to the middle of the street and brought the crippled animal

to the sidewalk and the little terrier, that had tried his best to help, trotted off—seemingly satisfied that he had done his duty to a fellow-dog. We saw him no more, possibly he was just passing and recognized the distress call.

Anyhow, we thought of the contrast between the "humane" action of this little dog and the person who will run down an animal and then not stop to give first aid. I called the veterinarian and had him put the sufferer out of its misery. But in "dog heaven" I hope to greet the little wire-haired terrier—if not sooner.

GEORGE SWANN.

Louisville.

—Louisville Courier-Journal.

### Sagacious Dog

To the Editor: While waiting for a street car last night at Eighty-sixth avenue and Northeast Glisan street I observed an act of sagacity on the part of a Belgian police dog that surpassed anything I have ever heard, seen or read about. The dog's master, a blind man, was waiting at the corner of Eighty-fourth and Glisan street for a chance to cross. The dog would start across the street only to be forced hurriedly to return to the curb to avoid being run over by automobile drivers who for some reason seem to think it is smart to come down the Glisan street hill with all possible speed and absolutely without regards for or consideration for the large number of blind people who cross Glisan street going to or from the blind school.

The dog realizing it was useless to try to take his master across the street without some human assistance deliberately went out in the street in front of an automobile compelling the driver either to stop or run over the dog. The driver stopped and the dog went around to the side of the automobile placing its forepaws on the open window sill and sticking its head inside the car. It then turned its head toward its master on the curb. The driver seemed to understand what the dog wanted, as he got out of his automobile and went over to where the blind man was standing. Taking hold of the blind man's arm he started across the street preceded by the dog.

Now comes the surprising part! The blind man had started west on Glisan preceded by the dog. The dog stopped, looked toward the motorist and then ran out into the street to where the motorist was just entering his car. With wagging tail the dog licked the motorist's hand, let out a joyful little bark and

rejoined its master. I was so astonished at the dog's performance that I failed to obtain the license number of the car the "good Samaritan" was driving.

I believe that most of you motorists who travel at 70 or more miles an hour down Glisan street hill around 7 o'clock in the evening are not going anywhere and have nothing to do after you get there and therefore can well afford to go "slow."

PETER LAURITSEN.  
—Portland *Oregonian*.

## Frontiersmen Disagree

TO THE EDITOR OF THE NEW YORK TIMES:

In a letter to THE TIMES, published Feb. 6, James Truslow Adams replies to my letter taking exceptions to his article in THE NEW YORK TIMES Magazine dealing, among other things, with the frontier in American history. In his latest exposition there is little to which I object, but he does not touch the real issue in controversy.

He cites as authorities Professor Turner and Professor Paxson. I accept them, although I differ from them in many respects and deem it pertinent to point out that they do not pretend to cover the whole cultural pattern of the frontier. Even so, if your readers will examine the writings of these authorities, they can decide for themselves whether the frontier was that crude, materialistic, ignorant, intolerant and individualistic place pictured by Mr. Adams in his original article. That is the real issue between us.

In respect of women, it is not a question of "dragging them in every time." Not only was the communal family the unit of the frontier, but its cultural pattern was in a large measure the work of women as women. Unless women as women are kept constantly in the center of the picture, with men, no understanding of the life, work and spirit of the frontier is possible.

It may well be that Mr. Adams is a better frontiersman than I am, but the issue between us is a matter of facts, and from what I know about people and documentation of the frontier, I am convinced that Mr. Adams's picture of the frontier is so distorted as to be unrepresentative. I am also convinced that, with all due respect to Professor Turner and Professor Paxson, the cultural history of the frontier remains to be written.

CHARLES A. BEARD.

Washington, D. C., Feb. 8, 1938.

—New York *Times*.

## MONSTERS AND OTTERS

TO THE EDITOR OF THE TIMES

Sir,—The letter published in *The Times* of May 23 will, of course, interest all those who believe in the existence of a monster in Loch Ness—and many who do not.

I note that it is mentioned in this letter that in 1935 a gentleman came specially over from Holland to inquire into this mystery, and that he saw the monster just under the surface of the water of the Loch "at about 50 yards distance." How much more convincing this account would have been had the visitor to the Loch not gone there for the special purpose of investigating this matter. When one is looking for such an object as a monster even a tree-trunk will take on the weirdest of shapes and perhaps the most sincere of observers could be forgiven for making a mistake. I do not suggest, by my letter of May 20, that every appearance of the monster is to be accounted for by a family procession of otters; many of the reports in connexion with this mythical animal have doubtless had their origin in the existence of half-submerged timber floating in the Loch. In cases, however, when rapid movement has been observed, as seen in the Loch Ness monster film exhibited at the Linnean Society some years ago, I think that then the otter is the most reasonable explanation.

Yours faithfully,

GUY DOLLMAN.

47, Courtfield Road, S.W.7.

—London *Times*.

## Lohengrin

Sir,—As a German reader of the SUNDAY TIMES I was interested to read the query published in your last issue asking who was Lohengrin's mother.

She was Queen Kondwiramur, whom Parsifal first met in her capital Belrapeire on his way to the Montsalvatch. He defended her and her town against her enemy Kingrun, whom she was destined to marry contrary to her wish, thus winning Kondwiramur's hand with the words: "No knight should leave a lady in distress."

He seems to have saved her from a sad fate, as Kingrun had murdered her first lover Schentaflur, who was the son of the "Gralsritter" Gurnemanz.

When after many adventures Parsifal brought the lance to the Gralsburg, thus winning election in succession to Amfortas as head of the "Gralsritter," Kondwiramur, who suddenly appeared and handed the Grail

to Parsifal, was thereupon acclaimed in the hall as his wife.

Hanover.

ANNI OSTERROHT.

—London *Sunday Times*.

### “Eothen”

Sir,—“Eothen,” as Mr. E. V. Lucas rightly points out, is such a delightful book of travels that it seems a great pity it is not better known.

May I add just three gobbets? Think of the Pyramids being built “by swarms of poor Egyptians who were not only the abject tools and slaves of power, but also ate onions for the reward of their immortal labours!”

Who could better this description of a lot of fowls?—

He went into the yard adjoining his cottage where there were some thin, thoughtful, canting cocks, and serious, low-church-looking hens, respectively listening, and chickens of tender years so well brought up as scarcely to betray in their conduct the careless levity of youth.

And what account of a banquet could rival, “I feasted like a king, like four kings, like a boy in the fourth form”?

Liverpool.

W. G. PHILLIPS.

—London *Sunday Times*.

## Promises, B.C. 3700

### Egyptian Rulers Were as Prodigal With Them as Now

To the New York Herald Tribune:

Ancient Egypt had a P. W. A. It was the Pyramid Works Administration, which started about 3700 B. C. and operated for more than 1,500 years. We are told that the construction of pyramids was “a common state affair, provided for by the administration and secured by special services.”

The idea may have been sold to King Cheops by the magicians who constantly surrounded him. Anyway, it was about 3700 B. C. when he adopted the plan of using the great mass of unemployed who had nothing to do during the annual three-month inundation by the Nile. So he set 100,000 of them to work getting out stone.

He soon found out that he “had a bear by the tail” and so did his successors, for the building of pyramids became a national habit and unemployment a continuing problem. Cheops also found out that setting 100,000 to work didn’t begin to take care of the idle. Accordingly, he instituted the “stagger” sys-

tem by replacing the 100,000 with a fresh squad every three months.

His first construction job was the building of a causeway along which the huge blocks of stone were dragged to get them from the quarry to the site of the pyramid. This took ten years. The pyramid itself took twenty years more.

By this time, according to tradition, the royal treasury had become a Mother Hubbard’s cupboard and Cheops was broke. Small wonder, when we are told that the cost of turnips, onions and garlic consumed by the workmen was forty-four tons of silver, to say nothing of other expenses.

Cheops was thoroughly “cussed” by a lot of folks after he had departed this life. But the Egyptian P. W. A. continued to function. Although future Pharaohs were more merciful toward their workmen, the taxpayers grumbled loud and long over the constant exactions required to meet the costs of the pyramids that were springing up as thick as P. W. A. signs in our own day.

Yet taxes increased as pyramids grew, until the workmen, such as shoemakers, masons and blacksmiths, who had become subject to poll taxes, house taxes, trade taxes, as well as a lot of hidden taxes, formed unions to protest the growing burdens of work and tolls. To represent them in the negotiations they appointed a master workman as bargaining agent.

Even robbers are said to have organized and appointed a bargaining agent who discussed with the police the price at which stolen articles might be restored to their rightful owners.

At last the astute Egyptian politicians, realizing that things were getting pretty bad, hit upon a scheme of promises. Here again the magicians took a hand. The result of the joint planning was the Ushabti.

This was a figure of wood, stone, or metal, and the possessor of it was assured of a peaceful, laborless, restful life in the next world, no matter how hard a time he had endured in his earthly one. The Ushabti figures became numerous and popular. One of the Pharaohs, in order to play safe, caused 700 of them to be buried with him.

The holder of a Ushabti, on arrival in the other world, was supposed to say to his charm, “Ushabti, in case I am called on here to do any shoveling or water lugging or harvesting, I want you to do it for me.” The Ushabti was supposed to answer, “My friend, I shall never let you down.” Then if the words of the holder had been spoken in a

correct tone of voice, the Ushabti would change into a full-grown man, provided with a shovel and a big basket, all ready for work.

Millions of Egyptians believed in their Ushabti. Millions of moderns "take for corn" the same sort of political promises, with this

difference: the moderns really believe the promises are all coming beautifully true here on earth.

GEO. W. GARDINER.

Providence, R. I., March 8, 1938.

—New York *Herald Tribune*.

## Square-Rigged Ships

### *Readers Stress Efficiency for Ocean Work*

To the New York *Herald Tribune*:

What can one say to a fellow like your correspondent Alan Gray, who recently took issue with the square rig for sailing ships on the score of inefficiency? His letter is funny, of course, and provides its own answer; he ought to have lived a long while ago to revolutionize the art of sail, make all deep-water vessels adopt the fore-and-aft rig, and save the seafaring world hundreds of years of grief and waste motion. Strange how the square rig continued in use by the men who did the sailing, when its inefficiency was so plain.

But in case some of the loose statements made by Mr. Gray may trouble men and boys interested in the truth of things about the sea, I would like merely to say that he doesn't know what he is talking about in any particular. A square-rigged ship was not limited to seven points in heading up to the wind; far from it. A dull or carelessly handled vessel might do no better than six points; but a smart vessel with yards carefully trimmed could sail within five points of the wind close hauled, and this is closer than a cargo-carrying fore-and-aft schooner can head, on account of the leeward swing of the gaffs and the lack of driving power in the rig.

I have steered square-riggers when sailing within five points of the wind, so I do know what I am talking about. I stood at the wheel of the clipper bark *Harvard* once for several hours, steering her while she beat to windward through a large fleet of fore-and-aft craft off Cape Cod, came out ahead, and took the first towboat off Boston Light. This used to happen frequently when a smart square-rigger fell in with a fleet of schooners; the story is a familiar one. The modern yachtsman does not believe it and calls it one of the romantic lies old sailors like to tell. I can only repeat that it happened to me, that I did the steering, and that my eyes watched the schooners falling to leeward and astern. As a matter of fact, it was well known in days of

actual seafaring experience that a handy square-rigger could outsail and outpoint a commercial schooner on the wind.

No one would claim, of course, that a square-rigged vessel could head up with a fore-and-aft racing or cruising yacht. But when it comes to ocean work, there is a practical limit to this matter, reached long before the theoretical or paper limit has arrived. I put it to any cruising man if on a long leg in heavy northeast trades, for instance, with a big sea running, he can sail a schooner yacht much closer than five points to the wind and get the best out of her.

It is curious how the yachting fraternity persists in this error regarding the square rig; there seems almost to be a point of jealousy involved. Only the other day my friend, Warwick Tompkins, in his articles in "Yachting" about his recent trip around Cape Horn in the *Wander Bird*, after recounting the difficulties his able old schooner met in threshing to windward in the face of prevailing westerly gales, throws up his hands in horror at thought of what a task it must have been for the clumsy old square-rigger. He would have been astonished to see an ordinary square-rigged ship sailing beside him in the same westerly gales, and to discover that she was bettering both his course and his distance in the heavy-weather beat to windward.

There were plenty of dull and clumsy square-rigged vessels, to be sure, but this was more a matter of hull design than of rig. The smart square-rigger could head within five points of the wind without pinching. All the clippers did it, and all the beautiful medium or commercial clippers of the '80s and '90s. Alan Villiers couldn't do it in the *Joseph Conrad*, because she was a vessel of special design, a quarter as broad as she was long, built as a training ship for boys. But I venture to say his four-masted bark *Parma* can be braced to head within five

points, although she may be too heavy and undersparred a vessel to carry on so close to the wind.

LINCOLN COLCORD.

Searsport, Me., July 3, 1937.

—New York *Herald Tribune*.

### Making Real Sailors

To the New York *Herald Tribune*:

A letter from Alan Gray appears in a recent issue of your paper, in which, in no uncertain terms, he deals with the writer of the editorial entitled "The Small Square-Rigger." According to Mr. Gray your editorial writer is a "romantic," and his comment on the square-rigged vessel a glorification of inefficiency pure and simple.

Mr. Gray then proceeds to show that the square-rigged ship had one virtue, which, he points out, was that she was capable of good speed and sustained effort on long ocean passages with the wind aft. He says that except for that ability she was one of the most inefficient contraptions that ever turned a man's hair gray. These are rather sweeping statements and well calculated to arouse controversy, for there were many smart square-rigged sailing ships and they were not always making passages with a fair wind. He is quite scornful of what he terms "a square-rigged crock that can't look higher than seven points to the wind and has to kedge herself out of tight spots," while the "lee shore" that proved fatal to so many "glorious" sailing ships would hold no terrors for the modern fore-and-aft. Mr. Gray evidently has in mind the disadvantages of square rig for small vessels, particularly

yachts, as compared with the fore-and-aft rig.

Obviously the fore-and-aft can point higher and come about much quicker than the square-rigged craft and yachtsmen in general would almost unanimously prefer the latter type. When, however, it came to sailing offshore, the square-rigger would prove a formidable competitor of the schooner, even in small types. I recall the smart little brigantines in the West Indian trade of years ago, for one example, some of which made very fast passages. When it came to the larger vessels, the square-riggers had little to fear from schooner competition, except, of course, in coastwise trade. Having sailed on both types of vessel as a sailor, I would take the square-rigger every time. Having seen a big ship ghosting along when there was little or no wind and close hauled at that, I am not so sure that she was so dreadfully inefficient.

Mr. Gray states that "maritime antiquaries" have no doubt "repined for years over the passing of the square-rigged sailing ship," but few others who are not sea-story readers feel any such sadness. Perhaps he is right to some extent, as no doubt the sailing ship would have little or no excuse for existence in a shipping world where efficiency is almost the life blood of the industry. When, however, it came to making real sailors, the old ships had no rivals and only a very short-sighted policy on the part of the authorities today prevents the use of several square-riggers as training ships for a great many boys who would be glad to go in them.

CHARLES R. PATTERSON.

New York, July 3, 1937.

—New York *Herald Tribune*.

## EXERCISES

1. As a reader, write a letter to your school paper in praise of an article of recent date. In criticism. Be specific and to the point.
2. Check up a doubtful comment that you have noticed. Write a courteous note of correction, giving authorities for your information. Do you know what library tools to use for digging up information?
3. Write a note on some new, strange, picturesque, or unexpected discovery that you have made among the student body. About the grounds.
4. Is there a story to tell in connection with any school event that has

been reported in your paper? For instance, assuming that the senior gift is a picture by Goya, can you supply some colorful information—say, about the artist's life—that has been overlooked in the news report?

5. Prepare an item in which you invite readers of your paper to share their experiences through letters to the editor. You are now assuming the role of staff member.

6. Still staff member. Note the articles in your paper that stimulate comment. How can you use this information to improve your paper?

7. Can you think of a way to use talent discovered among your letter contributors for the benefit of the paper? For the further development of the contributor? Prepare a note on the subject, and send it to the contributor.



## Chapter XIX

### THE CARTOON

THE cartoon is a combination of graphic feature story and editorial, growing out of the current scene. Like the feature story it is concerned with the dramatic or human. Like the editorial it may explain; interpret or digest; comment; argue for and against. The cartoonist creates his effect by exaggerating characteristics—the all-teeth smile, the big horn rim glasses, the timid shrunken look—in whatever mood he wishes to speak. He may lampoon without mercy abuses to be corrected; ridicule the follies and foibles of his time, or laugh good-humoredly at the passing show. His is a powerful weapon for justice. His qualities are much the same as the poet's, for his whole work is shot through with imagination. It is not enough that he be a master of his craft—he must certainly know how to draw—he must be an observing, well-informed, discerning, creative person, closely in touch with men.

Let the story below speak to you of cartoons and cartoonists:

BY ED AINSWORTH  
"Times" Staff Representative

SAN MARINO, March 2.—Boss Tweed met William Shakespeare socially here today.

It happened at the Huntington Library.

On display for the first time in library history went a display of contemporary and historical cartoons, lampooning and dissecting the current scene from the days of Benjamin Franklin to the latest topic-of-the-moment in 1937.

#### COMIC STRIP THERE

Walls that have looked down upon a vellum Gutenberg Bible and an original Hamlet were adorned for the display with sixty original pen-and-ink drawings by modern masters of the art of cartooning. In case, safe behind glass were priceless examples of the work of Thomas Nast in the post-Civil War period and of earlier artists back to 1774.

And to round out the theme the most modern note of all was sounded

with the showing of that phenomenon of the modern age, the Comic Strip. Donald Duck, Mickey Mouse and those ecstatic little ragamuffins in Webster's "The Thrill that Comes Once In a Lifetime" were there, just as much at home as "The Blue Boy" himself.

#### FEEDING THE PUP

All of the cartoons were presented to the Huntington Library by Mrs. Milbank Johnson, a Columbia Ph.D., who for many years has collected originals of such famous drawings.

Subjects in the contemporary display include everything from lynch law to the Russo-Japanese situation. Work of fifty artists is exhibited.

"Ding" Darling of the New York Herald Tribune shows, in a two-panel strip, "F. D. R." feeding a little pup labeled "The Underprivileged" with a resultant overwhelming inpouring of ferocious dogs tagged "Communists, Radicals, Yellows, Reds and Pinks." Batchelor in the New York Daily News presents under the caption "An Apple for Teacher" his famous char-

acter "Old Deal" in shorts and a plug hat and numerous bandages at the door of the White House saying "Forgive and Forget."

#### TIMES REPRESENTED

Kirby of the New York World Telegram displays Europe loaded down with armaments, McCutcheon of the Chicago Tribune presents a fanciful picture of Wall Street with all the brokers peddling pencils and begging dimes.

Bruce Russell of The Times is represented with "Pussy in the Well," a very wet Spain, with Red Russia and Fascist Italy looking down at her with the question, "Who'll pull her out?"

It is America and the world through the eye of caricature.

But Mrs. Johnson says that cartooning has grown more refined of late years; that the bad manners of lampooning physical defects of individuals is passing.

Thomas Nast, as the display shows, however, had few scruples. His depictions of crude old Boss Tweed with his big stomach and predatory face were great factors in sending that "super-thief" to a cell. Nast also in

his attacks on Horace Greeley, as in "The Whitewashing of the Tiger," let his pen run riot with illustrative rancor.

Oldest cartoon in the display is that of Benjamin Franklin showing the then eight colonies as parts of a dismembered snake with the warning caption "Join or Die."

#### STEADY DEVELOPMENT

A simple drawing is the one produced in London in 1779 showing "The Horse America Throwing His Rider," pudgy George III.

Even Currier and Ives are represented with a drawing on the capture of Jefferson Davis.

But they all depict the steady development of a new art; the continual compressing of ideas into ultimate simplicity.

And now the Huntington has put them on a plane with a First Folio of the Bard himself.

Boss Tweed, F. D. R. and Pussy in the Well—done in pen and ink—have won a place in the cornerstone of history.

—Los Angeles Times.

The passing high school show should stimulate the pen of pupils who enjoy drawing. What are the enthusiasms, attitudes, fads, fancies, common experiences of this year's student body? What is going on in the world that concerns you at the moment? A cut will liven your paper and vary its make up.

### Make Them Enjoy What They Do Not See

# CARTOONS



Berryman in the Washington Evening Star.

ST. LOUIS, Dec. 10 (AP).—President Roosevelt said in a letter to "The St. Louis Post-Dispatch" that a free press is primarily a responsibility of the newspapers.

The President, writing for the sixtieth anniversary section of the paper tomorrow, also expressed the hope that freedom of the press to criticize the Administration would "ever prevail—throughout this Administration and throughout every administration in all the years to come. . . ."

Expressing doubt that freedom of the press was endangered "from without," the President went on:

"I have always been firmly persuaded that our newspapers cannot be edited in the interest of the general public from the counting room. And I wish we could have a national symposium on that question, particularly in its relation to the freedom of the press. How many bogies are conjured up by invoking that greatly overworked phrase!

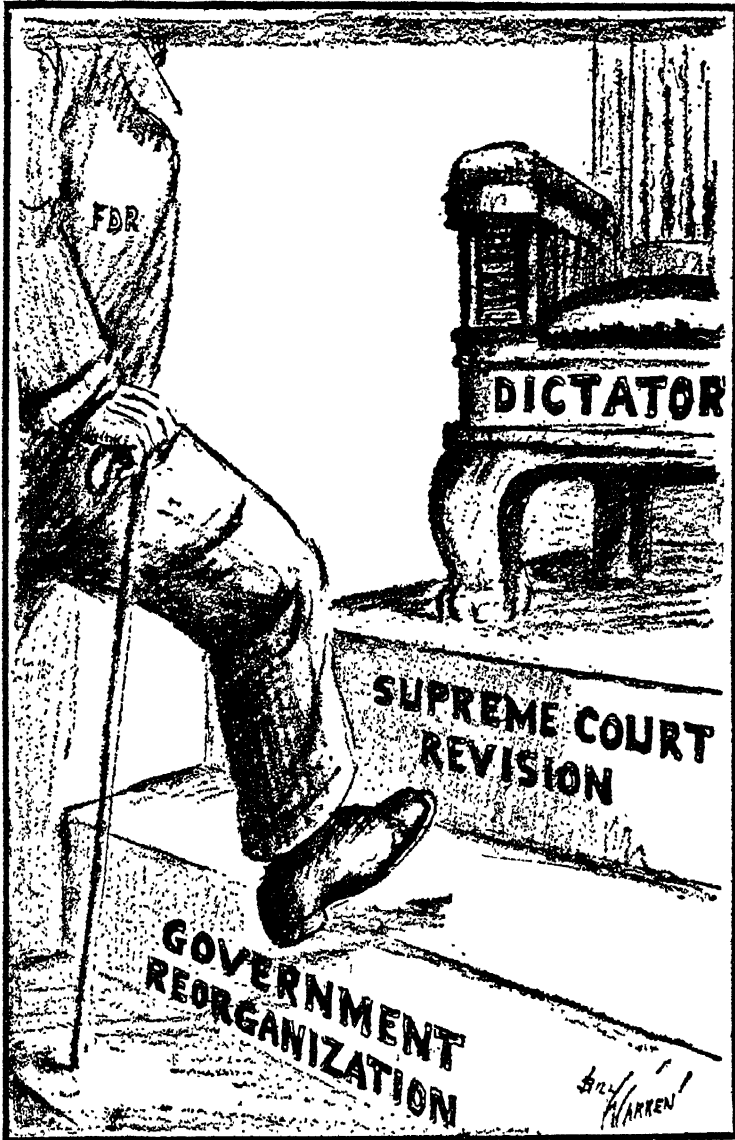
"I do not think that any one would seriously argue that the freedom of the press to criticize the Administration in office has, in any manner, been curtailed since the spring of 1933. . . . Praise be! And may that freedom ever prevail—throughout this Administration and throughout every administration in all the years to come. . . .

"A free press is essential to us as a people and to the maintenance of our form of government."

—Associated Press.

Step by Step

By Warren



Copyright, 1938, by the Buffalo Evening News.

*To Rescue Our Hay-Fever Victims!*



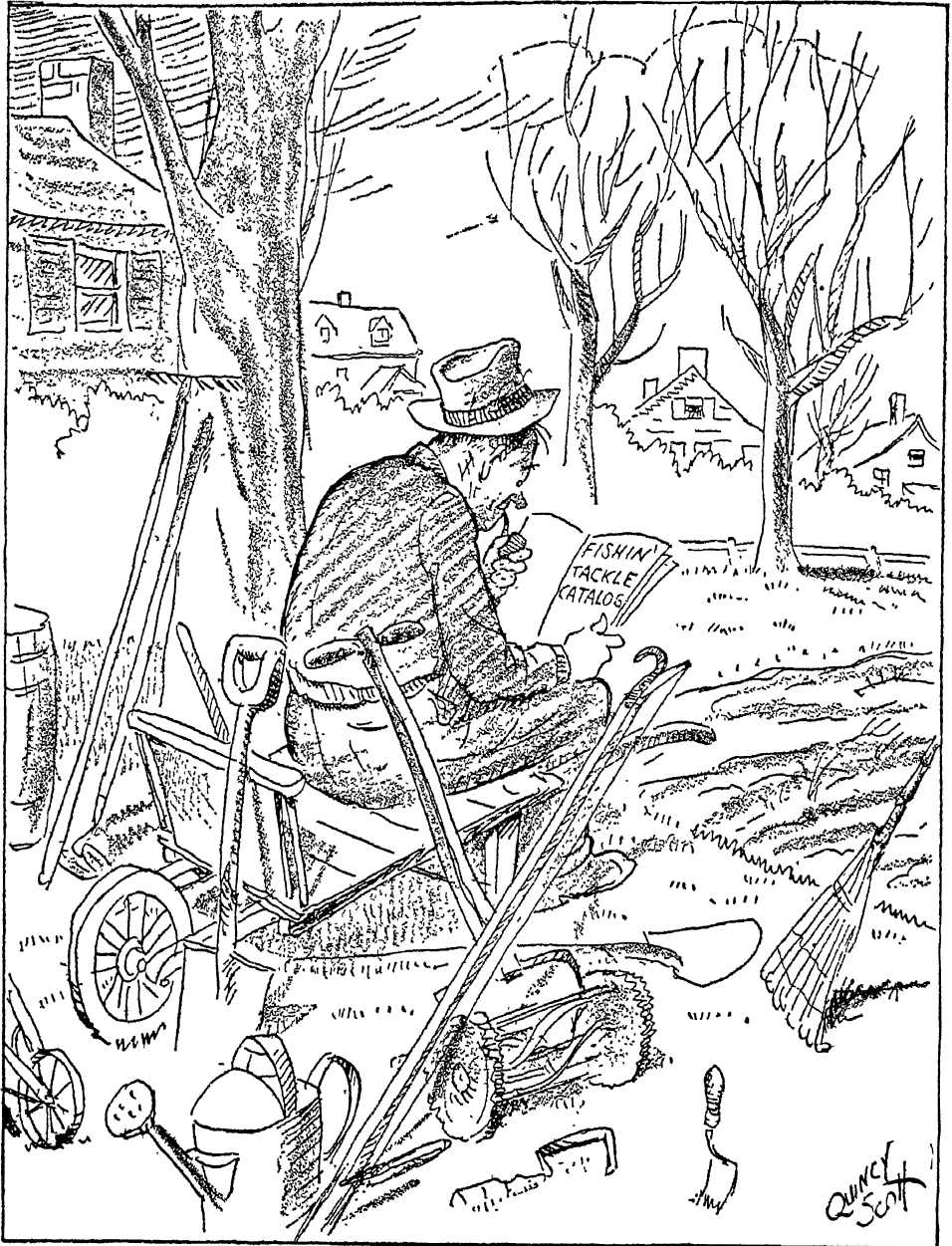
New Orleans Times-Picayune.

# All Our Lessons to Do Over Again



Ding in the New York Herald Tribune.

### *Spring Week-End Sit-Down*

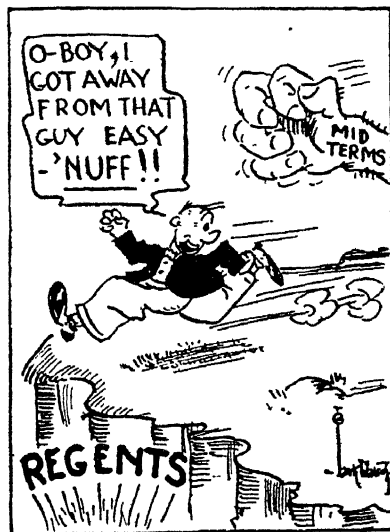


Quincy Scott in the *Portland Oregonian*.

UNCLE SAM HUNTS FOR COOTIES



Seibel in the Richmond *Times-Dispatch*.



Clark Watson, *Cherry Tree*.



*The Thrill That Comes Once in a Lifetime*

BY WEBSTER



©1937-N.Y. TRIBUNE INC.

New York Herald Tribune.

*Trailer Tintypes*

BY WEBSTER



'What a Lovely View!'

*By Messner*



*Rochester Times-Union.*

## Added Horrors of the Flood



Thomas in the New York Times.

## EXERCISES

1. What cartoonists in this chapter appeal to you particularly? In what mood do they express themselves? Do you notice anything in the drawing, that is, the craftsmanship, to distinguish one from the other?

2. Select from the current news an item that you consider material for the cartoonist. Paste it in your notebook and bring to class for discussion. How would you apply the journalist's playing-up principle to the handling of this material?

3. Find some cartoons that feature enduring qualities of the human

race. Webster does, in "The Thrill That Comes Once in a Lifetime." Find some political cartoons. Paste in your notebook.

4. What public questions—local, national, international—might be brought forcibly to the attention of the public through able cartoons?

5. List some occasions in your home or school life that lend themselves to the merry pen of the cartoonist. If you like to draw, attempt a caricature of one. If not, hand your list to a class cartoonist, and write your own cartoon in the form of an editorial or a feature story. Name some novelists who used the cartoonist's method in their novels to achieve great reforms.

6. Draw a cartoon calling attention to bad manners, careless posture, unpreparedness, disregard of public property, incessant gum-chewing, chronic fault finding about the cafeteria, the school paper, school regulations, or any other matter that deserves criticism.

## Chapter XX

### NEWSPAPER ENGLISH VS. JARGON

GOOD journalism demands vivid, forceful, objective writing that all readers, whether of wide or meager vocabulary, may understand. Like all other forceful writing, it demands unity, coherence, emphasis.

These qualities are acquired through the following elements:

1. Short words, short sentences, short paragraphs.
2. The concrete noun—that is, the particular, the specific, instead of the vague, abstract, or general term.
3. The live verb—certainly the active rather than the passive.
4. Conciseness.
5. Straightforwardness and simplicity.

A word of explanation on each of these points follows:

#### 1. SHORT WORDS, SHORT SENTENCES, SHORT PARAGRAPHS

The short Anglo-Saxon word has a force all its own. This does not mean, of course, that there is no place in journalistic writing for a long word. What it does mean is that the short word has power over the long word; wherever there is a choice, use the short word. Note the force of the short words in Edna St. Vincent Millay's *Witch-Wife*\* below, and then count how many words there are of more than one syllable.

#### WITCH-WIFE

She is neither pink nor pale,  
And she never will be all mine;  
She learned her hands in a fairy-tale  
And her mouth on a valentine.

She has more hair than she needs;  
In the sun 'tis a woe to me!  
And her voice is a string of colored beads  
Or steps leading into the sea.

She loves me all that she can,  
And her ways to my ways resign;  
But she was not meant for any man,  
And she never will be all mine.

\* From *Renascence*, published by Harper & Brothers. Copyrighted 1917 by Edna St. Vincent Millay.

Short sentences rather than long ones make for clarity. The reader of a newspaper does not want to get lost in the labyrinth of intricate phrases and clauses. He wants facts, and when language gets into the way of his facts it has missed its purpose. Even a choppy style, the result of too many short sentences, is better than a smoother one that is too involved to yield its meaning at a hasty reading.

Because the newspaper paragraph is a unit of type rather than a unit of thought, it must be short. It must assist the eye of the reader as he runs it down the narrow column. A column of unbroken type is monotonous. With short words and short sentences, however, the unit of type may become a unit of thought—the ideal newspaper paragraph.

## 2. THE CONCRETE NOUN

Take two sentences:

- a. The car came softly down the street.
- b. The Packard purred down Fifth Avenue.

Note the superiority of *Packard* over *car*; *purred* over *came softly*; *Fifth Avenue* over *street*.

The precise word insures a definite picture in the mind of the reader; whereas the general, as *car*, may suggest as many different pictures as there are readers. In a test the word *car* of sentence "a" suggested to a group of students a trolley, a Buick, a vehicle, a freight car, a hand car, an airplane, an automobile, a Pontiac and many others. If the reporter observes accurately he is not likely to write in vague generalities.

In *Through the Looking Glass*, Alice discusses with Humpty Dumpty the matter of precision in the use of words.

"I don't know what you mean by 'glory,'" Alice said.

Humpty Dumpty smiled contemptuously, "Of course, you don't—till I tell you. I meant 'there's a nice knock-down argument for you!'"

"But 'glory' doesn't mean 'a nice knock-down argument,'" Alice objected.

"When *I* use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean—neither more nor less."

"The question is," said Alice, "whether you *can* make words mean so many different things."

How often do journalists sin as flagrantly as Humpty Dumpty did in their careless choice of words or their vague application of them?

All earnest listeners, and readers too, feel impatient at the use of a

roundabout vague expression, when a concrete word will make the point at once. The need of the concrete term is admirably illustrated in the following from *Alice in Wonderland*. The mouse had asked Alice how she was getting on after her wetting.

In a melancholy tone she said, "It doesn't seem to dry me at all."

"In that case," said the Dodo solemnly, rising to its feet, "I move that the meeting adjourn, for the immediate adoption of more energetic remedies ——"

"Speak English!" said the Eaglet. "I don't know the meaning of half those long words, and what's more, I don't believe you do either!" And the Eaglet bent down its head to hide a smile; some of the other birds tittered audibly.

"What I was going to say," said the Dodo in an offended tone, "was, that the best thing to get us dry would be a caucus-race."

When "the immediate adoption of more energetic remedies" becomes "caucus-race" who would not understand?

### 3. THE LIVE VERB—that is, the active verb

In narrative, things should move. They do not when recorded by passive verbs. Circumlocutions like "he was given an Arista pin" or, "The moon was seen riding the clouds," are not tolerated in any newspaper. Who saw the moon? The reporter. Let him report what he *saw* then. The moon rode the clouds. He must write *objectively* and he needs the *live* verb to do so.

### 4. CONCISENESS

Conscious selection of the concrete noun and the live verb must result in conciseness. It is the vague word that is the parent of long-winded complexity. Why brevity is a virtue of the newspaper column is evident. The paper should sparkle with as much news as its columns will hold. It does not, if news is buried beneath unnecessary words, phrases, and clauses. Every inch of space in a newspaper counts.

### 5. STRAIGHTFORWARDNESS AND SIMPLICITY

These qualities are listed together because one can hardly exist without the other. When the tyro finds that he is becoming involved in thought he should pause and set himself to rights by this question: How should I tell Bill Jones, my neighbor next door? If he would have



Bill Jones understand, he would be direct and simple. Bill Jones has this advantage over the reader: If the story teller is not clear, Jones will interject a question to get the information that he wants. The reader cannot do this. It is the business of the journalist, therefore, to make his writing so simple that the reader will have no doubt. Nothing will plead the cause of the force and dignity of simplicity as will a study of the parables in the Gospels.

Now it came to pass on a certain day, that he went into a ship with his disciples: and he said unto them, Let us go over unto the other side of the Lake. And they launched forth.

But as they sailed, he fell asleep: and there came down a storm of wind on the lake; and they were filled with water, and were in jeopardy.

And they came to him, and awoke him, saying, Master, Master, we perish. Then he arose, and rebuked the wind and the raging of the water: and they ceased and there was calm.

And he said unto them, Where is your faith? And they being afraid wondered, saying one to another, What manner of man is this! For he commandeth even the winds and water, and they obey him.

And they arrived at the country of the Gadarenes, which is over against Galilee.—Luke 8:22-26.

One device for vividness employed by all writers of good English should be known to the journalist and used by him—that of the vivid comparison. In all his writing he must aim to make his meaning unmistakable to the reader. When he is compelled to use a vague term or one relatively vague, he should elucidate it at once by what is familiar to the reader.

Again, turn to *Alice in Wonderland*. "Alice opened the door and found that it led into a small passage, not much larger than a rat-hole." How big is small? If there is any doubt, the rat-hole removes it. Again, in her "Oh, I wish I could shut up like a telescope!" the action of the verb is made unmistakable by that of a telescope.

If the student of prose would improve the quality of his style, let him study poetry and attempt to write poetry, for through poetry he must learn the method of mastering the particular. But he will not master the particular until he has felt the power of the striking comparison.

Francis Thompson says in his essay on Shakespeare's prose: "It might almost be erected into a rule that a great poet is, if he please,

also a master of prose." This passage from his essay on De Quincey would seem to prove his statement. Perhaps he learned to write such prose through his writing of poetry.

"A little, wrinkly, high-foreheaded, dress-as-you-please man; a meandering, inhumanly intellectual man, shy as a hermit-crab, and as given to shifting his lodgings; much-enduring, inconceivable of way, sweet-hearted, fine-natured, small-spited, uncanny as a sprite begotten of libraries; something of a bore to many, by reason of talking like a book in coat and breeches—undeniably clever and wonderful talk none the less; master of a great, unequal, seductive, and irritating style; author of sixteen delightful and intolerable volumes, part of which can never die, and much of which can never live; that is De Quincey."

From that terse passage does not De Quincey live for you even though you had never heard of him before?

Recommended reading:

*The Enjoyment of Poetry* by Max Eastman—Chapter entitled "Choice and Comparison."

*On the Art of Writing* by Sir Arthur Quiller-Couch—Chapter V, "Interlude: On Jargon."

*The Hollow Reed* by Mary J. J. Wrinn—Chapters I, II, XXXVII: "The Essence of Poetry," "The Extended Image," and "Some Devices for Creating Emotional Effects."

**"Load Every Rift with Ore"**

## EXAMPLES OF VIVID NEWSPAPER ENGLISH

Flying over the United States fleet at 2,000 feet altitude yesterday in a ten-passenger Fokker air liner seemed, to the reporter for *The World* in the cabin, almost as bizarre as the flight of Sinbad the Sailor over the Arabian Sea in the claws of the giant roc.

In the first place, there didn't seem to be much of the fleet. And secondly, what there was didn't seem any more dangerous than a regatta of canoes in a trout stream.

A first-line battleship, viewed from Riverside Drive, is a formidable affair. It looks all fight and as *tough as a cauliflower ear*. Swinging its guns *like fists*, it *swaggers* up the river behind its thick gray armor and outscowls everything that floats.

### Like Turtle on Its Back

But seen from the sky the battleship is something else again. It is then *like a turtle on its back*—all exposed and ready to be made into soup for the first comer. The wooden decks of a battleship appear very white and vulnerable indeed from nearly a half-mile up in the air.

"What," screamed a blond passenger, prettily, "is that little thing floating right down there?"

"That," said the bo's'n's mate, in the comfortable chair alongside, "is the little light cruiser Omaha, anchored off 174th Street. She's so little she could hook on to the Woolworth Building and tow it out to sea and sink it."

The blond passenger stared solemnly.

"Look," cried the man from Yonkers, "those two ferryboats from Fort Lee are scuttling by like crabs."

### Hundred Miles an Hour

Pilot Leroy Thompson pushed up the throttle a notch and the three Wright whirlwind engines *deepened their chant of 200 thundering horse power*. The big Fokker *forged* ahead out of its cruising speed and touched a hundred miles an hour. The passenger in the end seat wouldn't believe he was moving anything like that.

"Well, you see," explained Major

*The italics are not the writer's; they are put in to call attention to his devices*

C. H. Biddlecombe in his precise English, "there aren't any telegraph poles up here to gauge it by. You haven't any datum line."

The end passenger still shook his head. Underneath, like little models of the real thing, the battle fleet swung at anchor in the ribbon of water. First the Pennsylvania at 143d Street, the Idaho at 126th Street, the Arizona at 119th, the Arkansas at 108th, the Texas at 103d, the Flagship Seattle at 96th and the Colorado at 88th. They *were a fragile lot of toys from this level*, and it seemed that if the ten passengers were releasable bombs the whole lot might be despatched in as many minutes.

### Taxis Resemble Beetles

Far below, in Riverside Drive, streams of taxicabs and limousines *scuttled* along like *tiny and very busy beetles*, intent on going somewhere, for no ascertainable reason. And there was all of New York, in miniature, like a bird's-eye map, looking so trivial and unimportant.

Wild geese must be wise birds, indeed, for they migrate spring and autumn over the cities of men at this half-mile height, and see our goings-on in what is, perhaps, a true perspective. On the three piers from which New Yorkers were visiting the vessels of the fleet were visible clusters of black insects, like busy mites on the rind of a great cheese. They were getting in and out of a small armada of bumboats and motor sailers, little dancing speckles on the sunlit water.

A half-mile height makes chips of ships.

"Hey!" *bawled* a passenger on the port side, pointing down frantically through a cabin window, "there's Times Square!"

The young woman in front of him was speechless, staring down, for this place of vast and dizzying human movements was a mere triangular crack in that distant map, like the clay of some marsh long dried up and crackling now in the heat. All the

criss-cross streets and avenues were like crackling clay, in truth, save that here and there was a queer geometricity, something peculiar to men and not nature.

#### Plane Swings Down River

A moment later the big plane\* had swung on down the Hudson River, past the destroyer flotillas, and was banking hard on the starboard wing above the Battery. *There were the toy bridges, woven of skeins of thread, and far out in the bay the Statue of Liberty, a rather stiff and pompous little doll.* From the financial district the skyscrapers stood like *so many fantastic toadstools in this dried-up marsh.*

Then Thompson pulled at his wheel and the Fokker straightened out over the immense checkerboard of Jersey City and laid a straight, high course back to the Colonial airport at Teterboro, near Hackensack. The flight over the fleet had lasted only twenty-one minutes, but thirty miles had been covered. The reporter for The World climbed out and spent an hour getting back, by surface, what he had covered in several minutes by air.

—New York World.

#### By FREDERICK T. BIRCHALL

Wireless to THE NEW YORK TIMES

BUDAPEST, Hungary, May 26.—

In a great wave of religious fervor Budapest, the most picturesquely situated of European capitals, held tonight a river pageant more beautiful than any within memory.

A procession of illuminated steamboats carried the Blessed Sacrament, attended by the Papal Legate, to the thirty-fourth Eucharistic Congress, and a great array of Cardinals, Archbishops and priests through the brilliantly lighted city. The procession steamed six miles down the Danube and back again.

Two million people, many bearing lighted candles, thronged the river banks while the procession passed. They knelt in adoration of the Sacred Host when the steamboat bearing it reached them, and throughout joined in hymns sung by a choir of 1,000 voices in St. Stephen's Cathedral and carried by loudspeakers to the river banks and other parts of the city.

#### Scene Surpassingly Lovely

The river scene can be described only in superlatives. It was surpassingly lovely and impressive.

Budapest itself at night is world famous as a beautiful picture. Tonight its usual lighting was augmented in a hundred ways. In Pest, where the river is bordered by great hotels and many other fine buildings, each shone from top to bottom.

On the Corso below was the thickest section of the great crowd, for whom rows of wooden seats had been provided between boat landings. It seemed as if every alternate person there held a lighted candle.

On the actual river bank below members of Catholic youth organizations bearing torches were stationed twenty feet apart. These torches, the lighted candles carried in the crowd and the lighted buildings above made up the spectacle on this side of the river.

In Buda across the Danube were more torchbearers along the bank and more candle-holding crowds, giving an even more beautiful aspect to the picture. The great citadel five centuries old on Gellert Hill, the Royal Palace and the Fisher Bastion—the ancient stone bulwark left over from the Turkish siege and since preserved and beautified—were floodlighted. From the citadel five powerful searchlights pierced the sky.

#### Ships Lie in Midstream

Between the two sections of the city the processional fleet, each vessel outlined with numberless electric lights along its superstructure and funnels, lay in midstream. Four large steamers used for passenger traffic had been supplemented by six others similarly illuminated. More lights outlined the city's bridges. Never was Budapest shown in such glory.

The pageant began at dusk with a procession from St. Stephen's Cathedral through the streets to the water side. First came a company of infantry as a guard of honor, then a hundred altar boys in crimson cloaks above their white surplices, walking five abreast. Two thousand seminarians and priests came next. Then a great array of monsignori and abbots and after them Bishops, Archbishops and Cardinals; finally the Papal Legate, Eu-

genio Cardinal Pacelli, bearing the Blessed Sacrament in a golden monstrance.

Cardinal Pacelli walked under a gold canopy carried by four Catholic noblemen, headed by Count Esterhazy. A guard of honor, composed of the King's Guard, the Guard of the Sacred Crown of St. Stephen and the Palace Guard, in medieval costumes and carrying halberds, surrounded the canopy. Flanking them on each side marched six soldiers.

#### The Watchers Kneel

At the Legate's passing with the Sacred Host the people knelt and crossed themselves. Throughout were heard through loudspeakers along the route the voices and organ music of the processional hymns coming from the cathedral, and the people joined in singing them.

At Eotvos Square, beside the Dunapalota Hotel, the procession turned along the Corso until the Sacred Host reached the steamer prepared for it. Then the long array turned about and boarded the steamers and the river procession started. A squadron of airplanes in the form of a cross flew above.

The steamboat bearing the Eucharist was ablaze with lights from stem to stern. The Sacrament in its golden monstrance was in a glass-enclosed chapel built over the prow. From the chapel radiated a dozen small searchlights, giving the effect of rays shining from the jewels in a crown.

On this boat were only the Papal Legate and fifteen Cardinals and Archbishops. It was the third in the brilliantly illuminated line. The first boat, also a great Danube steamer, bore 500 ministrants of all religious orders; on the second were prelates and on the fourth, following the Sacred Host, were monsignori, priests and a few distinguished laymen; all carried lighted candles.

Three smaller boats led the whole procession. Above the first one was a huge illuminated cross. Two others followed abreast, each carrying great flambeaus.

The procession steamed six miles down the river to Margaret Island, around it and back through the city. People knelt as it passed and thousands of children threw flowers into the water.

When at last the boats approached their landing place, the Cardinal Legate in the illuminated chapel celebrated from its altar the benediction of the Blessed Sacrament. At the same moment all the steamers blew their whistles, and the Cahin Bridge near by, which until then had been dark, sprang into light with the sacred symbol "I. H. S." and a chalice outlined among the lights. At this moment all the people along the bank knelt singing the hymn "Tantum Ergo," which came from the cathedral.

Thus closed what has been for Catholicism the most picturesquely beautiful feature of this Eucharistic Congress. Fifteen broadcasting companies described it to the world. There are almost 500 newspaper correspondents to supplement their efforts.

#### High Mass for Children

The most striking feature of the daytime proceedings was a high mass for children this morning in the Heldenplatz [Heroes' Square]. A more picturesque and impressive ceremonial could scarcely be imagined.

From all parts of Hungary children had been brought here to attend this mass. The official figure for their number was 100,000, although probably there were not quite as many.

At least half the children wore the picturesque dress of their villages; the others were in the uniforms of the city schools. Twenty thousand were taking their first communion, and of those the little girls wore white veils and white flowers in their hair and the boys each wore a white flower in his buttonhole.

Marshaled by schools for city children and by villages for those from the countryside, they marched to the square through Andrassy Street. Each group in the procession had a priest or nun in charge. Proud fathers and mothers crowded the sidewalks under the trees. The children themselves were no less proud and impressed by the occasion.

The mass was celebrated at the high altar in the square by Jean Cardinal Verdier, Archbishop of Paris. It was a pontifical mass with the ceremonies somewhat shortened so that too great a strain should not be placed on childish endurance. A choir of 1,500 voices intoned psalms and responses.

### All Take Communion

After the mass all the children partook of Holy Communion. It being impossible for so many to reach the altar rail, 500 priests carried the Sacred Host to the children, each priest serving a great group. This took almost an hour.

The children for whom it was the first communion held lighted candles, and at the close each received an illuminated card on which were the sacred Eucharistic symbol, the name of the participant and a statement that he or she had partaken of communion at the congress in Budapest on this day.

In thousands of village homes these cards will be cherished emblems to be framed on the wall, very much as college graduates display their diplomas.

At the close of the celebration a thousand carrier pigeons were released, bearing to all parts of the country the congress' message of peace and good-will.

Then came a special treat for the children. To each was given a small bottle of chocolates and two sticks of candy.

To American children this might seem an ordinary gift; to these boys and girls, many of whom are from poor homes in isolated villages where chocolates are a luxury restricted to the very rich, the distribution was the climax of the day, to be remembered for a lifetime.

Afterward the children, hugging their chocolate bottles, were marched off the square; it took another hour and a half.

—New York Times.

### By LAWRENCE GILMAN

Opening night of the Metropolitan Opera season: performance of Wagner's music-drama, "Tristan und Isolde."

#### CAST

Tristan ..... Lauritz Melchior  
King Marke ..... Emanuel List  
Isolde ..... Kirsten Flagstad  
Kurvenal ..... Julius Huehn  
Melot ..... Arnold Gabor  
Brangaene ..... Kerstin Thorborg  
A Shepherd ..... Hans Clemens  
The Steersman ..... Louis D'Angelo  
A Sailor's Voice ..... Karl Laufkoetter  
Conductor, Artur Bodanzky  
Stage Director, Leopold Sachse  
Act I. At sea on the deck of Tristan's ship during a journey from Ireland to Cornwall.  
Act II. King Marke's castle in Cornwall.  
Act III. Tristan's castle in Brittany.

WAGNER, speaking as the inveterate mystic that he was, referred to his "Tristan und Isolde" as "the profound art of silence in sound." It was this work, in which the most intense and passionate of artists evolved an exalted drama of the inner life, that was set upon the stage of the Metropolitan last night to open the new opera season before a gala audience, amid the flashing of camera lights and the hubbub of the late arrivals at the major occasion of the social year.

Yet so despotic is the sway that "Tristan" exercises over those who come within its influence, that before the first Act had reached its climax in the scene of the drinking of the potion, with its overwhelming transition from the expectation of death to the incredible reality of life, the listeners had ceased to be merely a gala audience. They had become, for a time, that gathering of ideal listeners which Wagner dared to presuppose, sharing an experience of that inner world in which the greatest art can bind the artist and those to whom he speaks.

\* \* \*

This, of course, is a known miracle of all great art; but it comes to pass only when interpreters of the finest grain and the completest devotion and humility lend themselves to the conveyance of a masterpiece. There were such interpreters at the Metropolitan last night: chief among them, the unapproachable Flagstad as Isolde, with Mr. Melchior playing opposite as Tristan, Kerstin Thorborg as Brangäne, and Mr. Bodanzky controlling with masterful authority a newly resonant and vital orchestra and the performance as a whole.

\* \* \*

Mme. Flagstad returns to us, in the rôle with which she is most intimately linked, a more remarkable artist—if that be possible—than she seemed before. The voice remains unblemished and undimmed, superb in lustre and purity and power—at times a human trumpet with a silken sheath; at times a viola or violin or clarinet within a living throat, unlimited in its capacity to utter and illuminate the music's beauty and the dramatic and poetical significance which its contours hold.

There were moments when it seemed as though Mme. Flagstad were heaping

riches upon familiar riches of expressiveness, refining an exquisiteness of lyric speech to which she had accustomed us, deepening a tragic loveliness already, in her case, known and treasured—as in her phrasing and coloring of the tone in that most piercing of the First Act's moments, . . . "er sah mir in die Augen," in which Isolde recalls the depth and agony of her love and her betrayal; or in the blend of tragic irony and tragic grief with which she imbued her invitation to the perfidious lover to share with her the drink of atonement and of death.

Mme. Thorborg's Brangane was worthily paired with this Isolde. She, too, has heightened the salience and expressiveness of her performance. The musical phrases, and the utterance of the words, are charged with an enriched significance. And how alive and supple and indicative is her acting!

As for Mr. Melchior, he remains, apparently, the best of living Tristans: so far as New York is yet aware, unchallenged and commanding; and last evening, as so many times before, he sang with opulent beauty and vitality of tone, and with cumulative passion and intensity.

\* \* \*

The lover of Wagner's music could scarcely find a performance of his masterpiece more eloquent than that which was vouchsafed to us last night.

"Tristan und Isolde" poses its own special problems for its producers. It is free, to be sure, of elegiacal dragons and prophetic mermaids and gossiping birds; it requires no god-consuming flames; but it does require something that is perhaps even harder to come by: and that is a kind of lyric treatment which no other of Wagner's operas demands.

It is imperative that the music of "Tristan" be delivered with an unre-

laxed intensity of expression; but this sustained intensity of utterance must be paired with a beauty of line and texture equally sustained. It is not enough that Tristan pronounce his curse on love with a frenzy of passionate despair that will impart full weight to the momentous import of the words and the situation. He must also sing the music of his imprecation with all the beauty of tone and of phrasing that it is possible to give it.

\* \* \*

And therein consists the unique requirement of "Tristan" In no other lyric drama is the music made to carry at once so great a burden of expressiveness and so rich a freightage of beautiful song.

In "Tristan" the music is a cantilating flame, a lyric conflagration. When the orchestra is not vocal—as it almost invariably is—the singers are; and usually both are vocal at the same time. It was Wagner himself who insisted that Tristan in his agony of dying and desiring must never forget the beauty of his song: on that point he left us in no possibility of doubt.

So the distinguishing note of "Tristan" is its lyric fervor and suppleness of contour, which Wagner has so astonishingly blended with that depth and magnitude and gravity of substance which give the music its incomparable fusion of sensuousness and tragic force and superhuman exaltation.

\* \* \*

The achievement of these things last evening made "Tristan" live in its authentic style and character; and through it, therefore, burned and sang the inextinguishable flame of Wagner's genius and the glory of his unaccompanied art.

—New York *Herald Tribune*.

## LAST FLIGHT.

By Amelia Earhart . . . 228 pp.  
. . . New York: Harcourt, Brace  
and Company . . . \$2.50.

Reviewed by  
BLAIR NILES

THIS is the story of a dramatic flight and at the same time, quite unconsciously on the part of its author, the portrait of a

great flyer. Amelia Earhart lives in its pages. For all who ever heard her speak, the very intonations of her voice vibrate here in the printed word. The book is written with the candid simplicity so characteristic of her.

Much of it is in the vernacular of the air; the manner of its writing being so close to speech that it appears as something heard, rather than as something read. It sparkles with Amelia's own distinctive humor, laugh-

ing often at her own expense. And her love of flying gives to the narrative the very quality of flight itself.

In its opening chapters she briefly summarizes the most outstanding of her previous flights. A few sentences recall her solo flight of the Atlantic; the instant of farewell to the dogwood blooming under her window at Rye, and then—night over the Atlantic; “seeing the flames lick through the exhaust collector ring. . . . Wondering in a detached way whether one would prefer drowning to incineration.” She writes of storm . . . of black night . . . of keeping right side up by instrument alone . . . of her feeling of “fine loneliness,” and her realization that the machine she rode was doing its best and required of her the best she had.

And then her Pacific flight from Hawaii to California. In the telling, she reveals her love for the mechanics of her plane; for the fuel lines and the pitch-propeller, for the little cabinet of tools, and the sweet purring of the motor. In this chapter there shines, too, the poetic feeling which runs through the whole story. “I have often said,” she writes, “that the lure of flying is the lure of beauty.” And she could put into words that beauty:

A shadow of light played around the horizon and suddenly the stars were gone. Dawn is a fearful thing to see from the air. Only by wearing dark glasses can a pilot face the rising sun . . . the brilliance of the light.

Then suddenly the laughter which waits always in the wings of Amelia's plane, flashes into the scene, and she goes on to say:

But in addition to its beauty that dawn over the Pacific was disconcerting. For the sun made its appearance well to the right of the course I was following. It seemed to me I should be flying more in the sun's direction than I was. For a brief moment I wondered if all night long I had been headed for Alaska! I checked my charts and my compass . . . everything seemed to be as it should—so I could only conclude the sun was wrong and I was right.

After the Hawaii-California flight came the Mexican flight when she had an early breakfast in Mexico City and a late supper in New York.

Thus Miss Earhart's former experiences are clearly in the reader's mind when she begins to talk about preparation for the proposed round-the-world-at-its-waist-line flight.

Here, her interest is so concentrated upon

technical preparation that the problem of financing such an undertaking is suggested in just a couple of phrases—“hard work and generous help.” Those who understand the task of financing a dream are able to read between the lines: others may achieve the same realization by recalling the many newspaper items announcing Amelia Earhart as lecturing here and lecturing there, when for months at a time she lived in a suitcase touring the country; articles for this or that magazine, speaking over the radio, even a connection with a dress shop; all this to the end that she might accumulate the funds essential to her flight. The fatigue and effort of it all she herself limits to those two words—“hard work.”

Her account of her preparation shows the wide scope of her interest in aviation; she wanted to test human reactions to flying: she would discover whether during flight one kind of food is better than another, whether men and women differ in their reaction to air travel, what stratosphere flying will do to creatures used to the dense air of lower altitudes, and how the airplane of the future may be simplified, and the element of safety increased.

In her discussion of these matters she pauses to speak of what she calls her “special pet ambition”—to provide for girls the same opportunities in the study of mechanics that boys have always had. Amelia Earhart's interest in women, her belief that a pilot is a pilot regardless of sex is stressed in this book as in her every article and speech.

It is on page 56 that her world flight begins, and, accompanied for the first time by navigators, Amelia Earhart takes off from Oakland for Honolulu.

In describing the accident which prevents the continuance of the flight westward from Hawaii, she writes:

My own desire I'm sure was set almost before the slithering slide along the concrete ended. “If we don't burn up, I want to try again.” . . . Something like that flashed through my mind. . . .

The plane and its crew back in California (she continues), the obvious task was not to lament the past, but to prepare for the future. . . . On the prosaic dollar-and-cent side friends helped generously, but even so, to keep going, I more or less mortgage the future. Without regret, however, for what are futures for?

At this point Miss Earhart's own narrative is interrupted by seven pages in which C. B. Allen, representative of the New York Her-



ald Tribune, gives his impression of her during the final week of preparations at Miami; the route of her flight now, because of probable weather conditions, reversed to head east instead of west.

With the take-off from Miami, accompanied by the navigator, Fred Noonan, Miss Earhart herself resumes the story which from this point appears as in dispatches sent back to the Herald Tribune, expanded by pages from her logbook, written along the way and from time to time mailed to this country; pages written flying south to San Juan, to Dutch Guiana, to Brazil, then across the Atlantic to Africa, to the Red Sea, along the Arabian coast, to India, across India to Calcutta, to Rangoon, in the air during a monsoon, on the wing to Singapore, to Java, to Port Darwin in Australia, and finally to Lae, New Guinea. . . .

When I reach the end of the story I inevitably turn back to enjoy again the laughter, the beauty, the gay adventure and the high courage which Amelia Earhart's book so eagerly shares with the reader. From beginning to end no self-exploitation, no critical or unkind word. I delight in her artist's eye for color, in her zest for living, in her ability to catch in the swift progress of flight the atmospheric quality of the lands over which she flies, the places where she settled down for the night, or where she halts only long enough to refuel, and I find myself dwelling especially upon the pages from her logbook, some of which are given in facsimile.

Here are a few of the sentences recorded in the cockpit of her plane:

The night has come. The aft cabin is lighted with a weird green blue light. Our instruments show pink. The navigators (this on the Honolulu flight) are having coffee. I smell it. . . . We reach some clouds with holes in them. Now and then a star seems to rise from one of these holes. Curious illusion.

Just crossing the equator. Sun brilliant. Little lamb clouds below.

Rain makes strange patterns on our windows. Driest cockpit ever had. . . . Boys at Lockheed did a good job.

Odd scene. Frenchmen all rotund. Berets. Champagne bottles along walk.

And then, reluctantly I return to the final paragraph of her story, knowing that "Last Flight" will stand as one of the world's great narratives of the air. Only Anne Lindbergh's "North to the Orient" is worthy of a place beside it.

Not much more than a month ago (Amelia's story ends), I was on the shore of the Pacific, looking westward. This evening I looked eastward over the Pacific. In those fast-moving days which have intervened, the whole width of the world has passed behind us—except this broad ocean. I shall be glad when we have the hazards of its navigation behind us. . . .

The torch of courage has been passed from hand to hand through the centuries. Two hundred and fifty years ago, the last words of Sir Humphrey Gilbert, as his ship went down in a tempestuous sea, were his shouts to the sailors: "Be of good cheer, my friends! We are as near to heaven by sea as by land!"

And when that torch is put into the hands of Amelia Earhart, she, in her own idiom, expresses the same high courage in a letter to her husband, reproduced in facsimile in "Last Flight."

Please know I am quite aware of the hazards. . . . I want to do it because I want to do it. Women must try to do things as men have tried. When they fail, their failure must be but a challenge to others.

Upon tiny Howard Island there is being erected a Federal lighthouse, to be known as "Earhart Light." When completed it will, I think, do more than aid navigators journeying by sea and air over the vast waters of that Pacific which by December of 1934 had claimed the lives of as many as ten aviators. Surely there will be in the glow of Earhart Light a message which Amelia long ago put into words for herself and for others:

Courage is the price that life exacts for granting peace.

The soul that knows it not, knows no release

From little things. . . .

—New York *Herald Tribune*.

## EXERCISES

Journalists, like poets, use the simile and the metaphor to clarify a thing not well known through a thing that is well known, and to supply deficiencies in the language. The following exercises will make you conscious of a device for vivid writing.

1. Compare the following things with other things that you know very well and so make the picture of the object more vivid. You must *feel* the likeness if you would make a striking image. EXAMPLE: The moon is like an orange balloon.

A crooked tree is like . . . The moon is like . . . The air drill . . . A Mack truck in the dark . . . The sky line of my city . . . Wind in the trees . . . Aerial wires . . . The roof tank . . . Her face . . . Old houses . . . The riveter . . . A concrete mixer . . .

2. Francis Thompson said of De Quincey (page 203), he was "shy as a hermit crab and as given to shifting his lodgings." Note how exactly you understand the quality of De Quincey's shyness from that image.

Complete the following; then make your own images:

She was as gay as . . . , light hearted as . . . , frank as . . . , reserved as . . . , unresponsive as . . .

3. In the passage quoted from, page 203, Thompson says that De Quincey talked "like a book in coat and breeches."

In his manner complete the following and then create original similes of the same kind:

He walked like . . . , sang . . . , skated . . . , read . . . , swam . . .

4. In all the comparisons above you have expressed the comparison by use of a word such as *like* or *as*. Omit it and you will intensify each image. EXAMPLES: On a misty night the poet looks at a misty moon with clouds blowing over its face and to him "The moon is a ghostly galleon tossed upon cloudy seas." The things compared are set down, *moon—galleon*.

Complete the following by using the poet's method.

A crooked apple tree is . . . The moon is . . . The air drill . . . A Mack truck in the dark . . . The sky line of my city . . . Wind in the trees . . . The steam shovel . . . Subway platforms . . .

5. There is another method of making a vivid metaphor. Take any common thing—moonlight, for example. Think of a thing that it re-

semples to your imagination, but do not tell what the thing is. Make the first thing do something that is a characteristic action of the second. EXAMPLE: The moonlight withers from the sky. Here *moonlight* is compared to a *flower*. But *flower* is not expressed. Its action is, instead. Literally, the moonlight has ceased to shine. But how much more vivid its ceasing becomes when it *withers*.

Compare the following things through the verb, without mentioning the second thing, and round out the sentence by carrying out the image: wind—dog; star—fire; lightning—knife; moon (cloudy night)—drunkard; waves—whip; airplane (coming down)—bird with broken wing; base ball—surgeon's knife; old Ford—man with asthma; engine—avenger; vacuum cleaner—whistle.

6. Make images as in Exercise 5 with the following: steam shovel, air drill, skyscraper, galoshes, song of a bird, airplane, a bridge at dusk, motorcycle, subway platforms, traffic signals, a water front that you know, docks, a racer.

7. Edna St. Vincent Millay describes Witch-Wife's voice as "a string of colored beads or steps leading into the sea." She describes Witch-Wife's hands: "She learned her hands in a fairy-tale." Turn the italicized expressions into metaphors. EXAMPLE: Her hair is *yellow*. Her hair is woven of sunbeams.

Her hands *look delicate*.

Her hands are *strong looking*.

Her knuckles are *protruding*.

His eyes are *gray, blue, brown, green*.

His walk is *dignified*.

The album *had a musty smell*.

She *smelled sweet*.

8. Put into figurative language and so make more vivid and forceful:

The moon looks misty.

The memory of you makes me sad.

The machine went very fast that night.

I know of no one stronger than Jim.

Bill is the tallest boy I have ever seen.

The top of the skyscraper seemed to be higher than the clouds.

The Buick went along the road at a very high rate of speed.

Our motor went steadily.

His shot reached farther than I could see.

The clouds were resting on the mountain.

---

Arc lights are reflected on the wet pavements.

9. Build a striking image on the caprice of the wind; the patience of winter trees; spirit of wind; strength of machinery.

10. What is the implied comparison in Article 1 page 204, paragraph 3? What other comparisons are made, expressed or implied in that article?

11. Observe five common things on your way home. Use your imagination and invent striking images around them.

## Chapter XXI

### REVIEWING THE BOOK

WHATEVER is said about book reviewing must be merely suggestive. The book review is not a conventionalized form. Careful reading is the best preparation for reviewing. If you have read a book superficially, missed the point of the story, or failed to grasp its strength or weakness, your review will be correspondingly superficial. The first bit of advice on reviewing, then, is to read the book thoughtfully.

High school students have not the background or experience required for actual literary criticism, but they do know what appeals to them, and in the light of their literary adventures they should be able to give sound reasons for their tastes, if not for their judgments. Their reviews will of necessity be different from those of professional critics.

Like the editorial, the review gives the writer an opportunity to comment and to express his opinion. The student's book review should give his own reaction to the book. What it should not be is a reiteration of what some grown-up thinks, or a high-sounding report that the student believes is expected of him, nor yet a rehash of what the jacket says. High school students want to know what boys and girls of their own age think of this or that book. They want information that will answer their oft-heard "Tell me a book to get from the library," or, "Is it any good?" If, from the reviewer's standpoint, the book isn't any good, he should say so, backing his opinion with specific reference to the work in question. Unless sincerity characterizes his estimate, his review is valueless. The reviewer must remember that he is reviewing the book for the benefit of his readers and not for the author or publisher.

There is no rule or formula for the writing of a book review. The taste of the reviewer and his ingenuity must combine to set forth his reaction with charm and sincerity. Vague generalities are taboo as in all other good writing. Roughly speaking, only enough of the contents to stimulate the reader's interest should be told, with the reviewer's own estimate of the book. Here are three questions that he should answer in judging a book: What did the author set out to do? Did he do it? How well did he do it? To become a good reviewer the student should read the best in literature, the classics, that have stood the test of time. Otherwise, he will have no real basis for his judgments.

## FICTION

Perhaps the following suggestions will help those who "don't know anything to say" in a review of fiction. Tell what type the book is:—a tale of the sea, a love story, book of travel in India, mystery story, story of adventure or what-not, and give the author. Hint at his manner of telling the story. Is it in conversational style or in leisurely narrative? Is it told with the grace of style which lovers of Lamb or Coleridge would enjoy? Or is it written in a halting style with which lovers of Stevenson or Poe would be impatient? Or how is it told? Then comment specifically on the hero or heroine of the tale, if it is a character story; or the situation that motivates the story or the plot; or the question that the detectives have to solve, if it is a mystery story. Set the stage and then etch a few details. Break off with a question if you like. But don't give the solution away or reveal the surprise if it is that kind of story. *Don't tell the story.*

Draw your conclusions as to general interest, or general dullness, noting reality to life, or the lack of it, or specific weaknesses. Was it satisfying or disappointing? What special appeal did it make to you? Or why was it dry as dust?

If you have read other works by the same author, compare or contrast the volume in review with them. Perhaps the plots are alike with different settings. A knowledge of what other authors have done along similar lines is of advantage to the reviewer. Sometimes the author, rather than the book, makes a strong human interest appeal. In that case let the bulk of the review portray the author.

## NON-FICTION

Non-fiction will be handled in the light of your historical, scientific, or literary taste and background, but you will want to judge by answering substantially the same questions that you asked yourself in a review of a work of fiction. The reader will want to know the scope of the work and *your reaction*, with references specific enough to make him *experience* parts of the work.

Students always wonder how to review collections—whether of poetry, plays, short stories, or essays. As you read through poem after poem or play after play, you build up a general idea of the character of the book. When you finish you recall those that you enjoyed most. Why? Perhaps another didn't appeal. Was it the fault of the poem or did you find it too difficult to understand? Naturally the reader will want to know the names of several of the poems or plays, and

extracts sufficient to show what you liked—or what you thought made the collection milk and water.

The best way to learn how to write reviews is to read some that are interesting and note how the reviewer handles his material. Then use your own ingenuity in reviewing for your readers.

Choice of words, vivid imagery, and grace of style should characterize all book reviews. Transitions should be carefully made.

Perhaps this plan will start off the student who finds himself lacking in inspiration for the review of a collection.

1. Give scope of the collection; author.
2. Make a general comment on quality, tone, interest.
3. Suggest some of the titles. What do they reveal?
4. Mention the most appealing poem, or play, or essay. Why is it appealing?
5. Make specific comment on individual poems or plays or essays. Quote from some to bring out your points.
6. End with a terse clinching comment.

CAUTION:

Seek first the aim of the book; then judge.

**Read Thoughtfully, Read Widely, to Review Well**

## BOOK REVIEWS

### FICTION

#### DOWN EAST:

Being the Remarkable Adventures on the Briny Deep and Ashore of Captain Isaac Drinkwater and Jedediah Peabody. By Lewis Pendleton. With Illustrations by Charles E. Pont. . . . 242 pp. . . . New York: Harcourt, Brace and Company . . . \$2.

Reviewed by  
LINCOLN COLCORD

HERE is a book which, unless I miss my guess, is going to be something of a sensation. For it is a genuine piece of humor in the best American tradition, boldly conceived and deftly executed. Lewis Pendleton has dared to tackle the old and hackneyed theme of tall story telling—the theme of pure exaggeration, combined this time with the Maine dialect and the special twist of the Maine coast scene. But like everything else in life, the job depends on the man who does it. In this case the result is astonishingly fresh, genial and effective. Mr. Pendleton has written a vigorous and delightful fantasy, a fine play on humor and human nature, that will go a long way toward establishing itself as the nautical Paul Bunyan chronicle of New England.

But the general plot structure on which "Down East" is developed is perhaps its jolliest and most original feature. Two old codgers in the Penobscot Bay region begin writing stories to the local newspaper bragging about their respective grandfathers. There is a personal animus between them to begin with; Isaac Drinkwater the 3d and Ezra Peabody were two local characters who always wrangled whenever they met. Now they are trying to outdo each other in the press, incidentally venting their spleen. One is a Republican, the other a Democrat; one smokes a pipe, the other cigars; one wears a belt, the other galluses. One went to college, writes in a flowery style and makes superior remarks about the uneducated; the other has no book learning, but spits out his thoughts expressly and comes back with sarcastic observations on college breeding. Each attacks

the other on the score of veracity, and then proceeds to tell a taller tale himself.

All this might easily run to secondary quality if the tales themselves didn't pan out; but the fact is that the author's happy imagination and the freshness of his viewpoint lend to the ridiculous lies he unfolds the flavor of real folklore, and lift the book away from the level of mediocrity into a very high plane. Mr. Pendleton is to be congratulated on a remarkable achievement.

I like particularly the story of how Captain Isaac caught the giant pollack with his schooner on her beam ends, and of how he proved that the earth was round by sailing off its curvature on a thick fog. But some of the extraordinary things that happened to Jedediah Peabody are equally good. The reader never tires of the wealth of absurd incident laid before him; one could not ask for better lies, or lies told with a straighter face. In fact, I am fairly enthusiastic over Captain Drinkwater and Mr. Peabody. And the excellent humorous illustrations by Charles E. Pont add their part to the agreeable entertainment.

Now who is Lewis Pendleton? As I write this review I am looking at half of Penobscot Bay; and all the Pendletons I know came either from Searsport or Islesboro. There was a Lewis Pendleton sailing out of Searsport two generations ago, but the name has not come down. I reckon this must be one of the Islesboro Pendletons, nearly all of whom are mixed up with the shipping business in New York. At any rate, he knows his Penobscot scene and has done it a bully turn.

—New York Herald Tribune.

#### WINTER IN APRIL

By Robert Nathan . . . 228 pp.  
. . . New York: Alfred A. Knopf  
. . . \$2.

Reviewed by  
MARY ROSS

THE lyricism which is implicit in Mr. Nathan's writing is especially appropriate to the theme of "Winter in April." Each of the two principal characters—Henry Penner, scholar and academician, and Ellen,



his granddaughter—is clear of the entanglements which come with immersion in hurly-burly action. Each has a capacity for child-like single-mindedness, the one by reason of youth, the other by temperament and the clarifying wisdom which comes to the fortunate with age. For the space of the story the lives of Henry and his granddaughter are caught up with that of Eric von Siegenfels, young doctor of philosophy of Heidelberg and Oxford, idealist, liberal and exile, on whom has been forced a weight of wisdom beyond his years. Laid in New York City in the rushing and confused present, the story of these three has the haunting tranquillity, gayety and sadness of an old ballad tune played on a flute.

It was to Ellen's April—the April of one going on fifteen—that a winter came like a belated snowstorm blanketing the forsythia blossoms. The gentle young German who became her grandfather's secretary had aroused in her the stir of emotion at which perceptive elders must look with both pity and envy. The story is told by Henry, whose imagination and exquisite tolerance showed him at once how much and how little he could do as Ellen groped, through waves of feeling, at an understanding of the emotions of growing up.

Through his eyes one sees the child, "awkward, and delicious," concerned at one moment with the future of humanity and at the next with getting twenty cents for ice cream sodas. I can think of few things harder than

to have caught, as Mr. Nathan here has done, the evanescent quality of adolescence with humor, respect, and understanding. One can bear the girl's heartache only because, as Henry Pennifer points out, she is at that shining moment of youth when it is enough to sacrifice one's self for an ideal without asking a return. In spite of a winter in spring, summer comes. One can tolerate what has happened to Eric only because he has found a solution for himself. As Henry remarked, "It is characteristic of so many young people today that they no longer think of themselves as having private lives, but as taking part in history. It is at once the glory and the tragedy of a generation."

Here, as in his earlier books, Mr. Nathan's story is poignant in that it illuminates not only its very individual characters but also the scene in which they play their part. In his use, lyricism is not a flight from existence which is harsh and disjointed, but a mark of the synthesis, and hence the personal victory, achieved by a few individuals. Through Henry, Eric, Ellen, and the rest, the author looks out with keen and sensitive perception at a world where such as they are the lucky. The book is finely wrought but also closely knit, buoyant and resilient, not "light." Freely moving within its self-imposed limitations, it has the clear-mindedness that makes for flexibility and wit and humor, for thoughtfulness as well as beauty.

—New York *Herald Tribune*.

*DAWN IN LYONESSE.* By Mary Ellen Chase. 115 pp. New York: The Macmillan Company. \$1.75.

By LOUISE MAUNSELL FIELD

**F**AR beneath the Cornish sea, so legends tell us, lies the lost land of Lyonesse. Some say that in very calm weather, if you look deep down into the clear water you can see the tops of the church steeples of drowned cities, and that in storm their bells may be heard, tolling a requiem, perhaps, for the souls of those lost at sea. Nevertheless, it might long since have been forgotten had it not been the birthplace of the knight who loved his uncle's wife, Fair Iseult, and because of that tragic, woe-fraught love is famous even today—Sir Tristram of Lyonesse.

It is the Cornwall of our own time that Mary Ellen Chase has chosen for the setting of her brief and exquisite story, but for those who care

about such things the Cornwall of our day is still the realm of King Mark. The ruins of his castle at Tintagel to which reluctant Iseult came a bride are known as King Arthur's castle, and the hotel where Miss Chase's heroine, Ellen Pacoe, had a little tower room is the King Arthur's Castle Hotel. For Dozmary Pool, whence Arthur received Excalibur, is near at hand, and so too is the bridge whose name commemorates his last great battle. The whole countryside is full of these stories of an earlier time, together with beliefs and superstitions yet more ancient, but it is with the influence of the Tristram romance on the life and character of a Cornish maid-servant that the short novel is concerned.

Through an American traveler and the "red book" which lay always on the hotel table Ellen learned the old tale of which she had never before

heard, and grew to love it. From that legend of long-dead lovers she drew a wisdom, a strength and tolerance which saved both herself and her dear friend Susan Pengelly when the tragedy of a betrayal for which one life had already been given in payment threatened to overwhelm them both and to destroy their friendship.

Perhaps it is only those who know and love Cornwall, who have seen the sea break on the rocks at Land's End, or from the ruins of the high castle where Iseult dwelt, watched, as she did, the water swirl and eddy among the caves far beneath, who will be able fully to appreciate the rare beauty of Mary Ellen Chase's prose poem. But surely no one possessed of even a spark of imagination can fail to respond to the pen picture of the cave behind the waterfall to which Ellen hoped to bring Derek Tregonny, who had, she knew, never so much as heard of Lyonesse, to the blind black terror of Bodmin Moor where the wind's hundred voices serve but to intensify the dreadful silence, or to those nights on Land's End when gales rage over the cliffs and the sea roars out its anger.

These do not, however, dominate the book; they at once blend with and emphasize the simple, often-repeated story of love defeating loyalty and finding great sorrow as well as joy in its victory. The action all takes place within a very few days; it begins early one morning when Ellen, full of hope, awakens to greet the dawn from her high room at the Castle Hotel, while remembering other, not so happy dawns in other places—in her father's cottage at Land's End, in the room over the baker's shop at St. Ives, where she had lived and worked with Susan, at her grandmother's home on Bodmin Moor, where "the black stillness of the moor slipped in like a fog smothering her." It ends with another morning when she again lies awake at dawn in the same room, less than a week later. During the short interval her hope has been killed and her whole life changed. But she does not forget that other dawns will come, and despite her pain she believes that these will "give her back the deathless things which she had known."

The loveliness of these "deathless things" is the keynote of the book, a novel wherein past and present meet to bring sympathy and courage and understanding. Very simply and quietly told, never slopping over into sentimentality, this narrative of a woman who learned that: "It's a good thing to be waked up, even though it costs a grievous lot. . . . It's 'ard to say what's wrong or what's right when folks set store by one another," is more than worthy the author of the memorable "Mary Peters."

—New York Times.

## Magic, Romance Fanciful History

BY ELIZABETH BABCOCK

HUMMING-BIRD. By Eleanor Farjeon. Frederick A. Stokes.

Beneath the delicate lace of a child's fancy glows, jewel-like, the story of Antoine Watteau, impoverished, dreaming painter of the seventeenth century French court. Little Lizette, a strange, charming pixie of a child, finds in an antique shop three curios that evoke for her a by-gone age: a gold-incrusted humming-bird which had belonged to Louis XIV, a portrait of the beautiful Countess de Marignan-Croissy and the Countess' fan—the only one ever painted by Watteau.

From this trio are woven the picture of the aging Sun-King, dominated by the dry asceticism of Mme. de Maintenon and seeking in vain to revive the satyric brilliancy of his youth, the contrasting portrait of Watteau, pouring his very life into idealistic canvasses of jewelled color and cameo purity of design, and the fairy figure of Finette, who dances over the King's heart, poises on Watteau's brush, and pirouettes confidently into the everyday life of Lizette, filling the old antique shop with her tinkling laughter.

Spun light as gossamer is this tale—magic and romance and history and fancy captured together in an exquisite pattern, reminiscent of the "Embarquement pour Cythere" in mood as in workmanship.

—Los Angeles Times.

## As Dogs Might See Us

**THE UGLY DACHSHUND.** By G. B. Stern  
(The Macmillan Co., New York)

**T**HE pup Tono was puzzled and hurt by the partiality the various Legs showed for the other dachshunds of the household. They manifested their favoritism in sundry ways. They never, for instance, picked him up and held him in their arms; they groaned in agony when he suddenly flopped across their feet; the Master Legs ignored him completely when considering which of the dogs to enter in the great Dachshund Show; the visiting Relative Legs, jeering the while, held him off with both hands when he tried to show his affection for her; the Highly Insured Legs (Hollywood film star, to the uninitiated) cried, "Ooh! Does he bite?" when she saw him. It was enough to give any young dachshund an inferiority complex, and Tono suffered mental torture from one.

The story of "The Ugly Dachshund" is a delightful adventure into Dogdom. Here are dachshunds, a griffon, a Dalmation, two Great Danes, and—a wretched, cheap little flirt, Dulcibel, who is a cross between a pug and a Pomeranian. One thinks with the dogs, and looks upon human beings with the critical judgment and tolerance of a dog. There are distinctive individualities to be met in this tale of the canine world; the gourmand, the "patient Griselda" type, the seafarer, the playful, the rouse, the highly intelligent, and the quite simple. Tono is of the quite simple sort, a fact which rather enhances than detracts from his lovable-ness.

If read simply as an animal story, this novelette is fascinating; but the author makes it even more so by using his canine situations to poke fun at frail, smug humanity.

—Virginia Hilliker

—St. Louis *Post-Dispatch*.

## THE COLLECTION

**A PURSE OF COPPERS.** Stories by Sean O'Faolain. The Viking Press \$2.50.  
*Reviewed by Rosamond Milner.*

Dedicating his new volume of short stories to Edward Garnett, Sean O'Faolain indicates the meaning of its title, "A Purse of Coppers":

... You have wished me more passionate and heroic, and I have said: What can a writer do but gather up the coins and make his own fumbling effort to say to what Caesar each belongs? ...

And he calls his tales "This handful of modest life out of Ireland."

Mr. O'Faolain may differentiate his Caesars, rendering unto each kind of force that compels various human behaviors the thing that belongs to it; but his coppers all bear the superscription of the overlord, Beauty.

A political fantasy like "Sullivan's Trousers," a tale full of fun like "The Old Master," a slight one like "The Confessional," where three small boys play at being priest and are caught, still bear great Caesar's stamp legibly enough because of their true humanity. But most of the stories in the book at

some point press on the deep nerve in us that lies beyond mind. Call it what you like. The writer who touches it knows power.

There are fourteen stories. "A Born Genius"—before now published only in a limited edition, it is stated—is a perfectly written tale of the man whom Life and Art, hating to give him up, guide to one rich road after another, and who stumbles and turns back on all. Its hero belongs to the "modest" Irish life from which the whole book takes its color. "There's a Birdie in a Cage" is a study in naturally dramatic human contrasts and motives with young love at its center. "Sinners" and "Kitty the Wren" stand out to this reviewer. They succeed quite marvelously in opening doors on the bottomless dark places of men's minds by way of a cheerful, human approach as pathetic and funny and brave as men themselves, and as all these stories are in their own degree. "Kitty the Wren," with its mixture of innocence and shadowy horror, carries the only hint of abnormality in the book.

It is a book for lovers of literature.

—Louisville *Courier-Journal*.

### By Ted Robinson

DO YOU know what a "novella" is?

There are five novellas in a new volume entitled "The Flying York-shireman" just published by Harper & Brothers (\$2.50) and since the book runs to 275 pages or thereabout, you may guess that a novella must be a story of about 55 pages in length.

Whit Burnett and Martha Foley, who edit the volume, explain the idea. The name is given to a form that might be called a "long short story." You can't call it a novelette, because that means a short novel. There have been novellas in the past, some of them well known; but they were not called novellas. I should call Tarkington's "Monsieur Beaucaire" a novella. Certainly "Ethan Frome" is one.

But the novellas in this book are all new. First comes "The Flying York-shireman," by Eric Knight—a piece of rollicking humor that is nevertheless a bit pathetic and surprisingly like realism, despite the fact that it is a fairy tale like Wells' "The Man Who Could Work Miracles."

Next we have "Snow in Summer" by Helen Hull, which is a grand story about a small-town dentist's wife who won a \$10,000 prize for writing a

novel. Third is "Season of Celebration" by Adolf Maltz—an eyelid-stinging story of the lives of down-and-outers in New York; an American version of "The Lower Depths." Fourth is "Turnip's Blood" by Rachel Maddux, and this is my favorite of the lot, not for its originality (for it boils down to a Cinderella sentimentalism after all) but for its extraordinary skill in character drawing—its creation of a woman who is naive in the best and original sense of the word; who appears whimsical and eccentric to the rest of us only because she does not let her life be complicated by vague ambitions and artificial desires.

Last on the list is "The Song the Summer Evening Sings," by I. J. Kapstein, which is a reminiscence of a boyhood a generation ago—a tender and poignant autobiography compressed into a few vivid scenes.

I think it is a remarkable feat to have been able to find five such stories as this for simultaneous publication. The answer is that they have all been printed within two years by the magazine, "Story." The Story Press books are issued by Harper & Bros., and this one is a May selection of the Book-of-the-Month Club.

—Cleveland Plain Dealer.

### NON-FICTION

*The next comment appeared in a column under others.*

By Ralph McGill

#### 'Listen! The Wind' Also Keeps You Still

I enjoyed Anne Morrow Lindbergh's "North to the Orient," but this new one of her's, "Listen! The Wind," seems to be much better. It has more craftsmanship than the other and the story goes smoother.

She sees things and she remembers. And she has a bit of writing on the quality of waiting which you will remember for a long, long time. And there is a chapter about getting the plane off a harbor when there was not enough wind and too much load which will remain in the mind as long as memory lasts. The book tells the story of the flight across the Atlantic ocean from Africa to Brazil.

You get a good picture of these two people whom a destiny cast together and who have known much sorrow and more misunderstanding. You understand Anne Morrow Lindbergh better than her husband. He doesn't come as clearly as she in the picture she puts on her pages. It's a good story. And one to remember.

—Atlanta Constitution.

#### The Conquest of Cholera

By J. S. Chambers, M.D. The Macmillan Company, \$4.75.

Reviewed By

A. T. McCormack, M. D.

We are becoming quite accustomed to the romance of scientific conquest, as related by American authors. Among the very best illustrations of this type of interesting literature is the story of cholera, dealt with in an easy, fascinating manner by J. S. Chambers,

M. D., who, in "The Conquest of Cholera," has written the biography of the disease.

It is interesting to know that, within a period of sixty years, the most terrible of scourges which ever afflicted this country was entirely eliminated. Cholera first broke out in the United States in 1832, the fifth and last epidemic occurring in 1892. Dr. Chambers, who is on the faculty of the University of Kentucky, describes this pestilence, in all of its enormity and dreadfulness, with a clarity which makes it impossible to put the book aside, once you have begun reading it. Cholera seems to have had its origin in India and first spread from that country in 1816. Within a decade, it had encircled Europe and came to Canada from Ireland. In 1832, it decimated the population of the United States. At that time, the disease was thought to come from evil miasmas in the air. It is important to remember that the science of public health was then almost completely unknown. Nothing was known of infection or how to control it. Empiricism ruled treatment. Conditions were bad enough in New York and Philadelphia during this time, but the epidemic in New Orleans has never been exceeded in any American city of comparable size for a similar period. Dr. Chambers describes, very vividly and dramatically, the recurrence of this epidemic during the years of 1849, 1866 and 1873, with stories of its scenes of horror and death, no two of which are exactly alike.

But, even in those times, research was opening the uncut pages of knowledge. Pasteur had begun his work in France; in Germany, Koch was laying the foundation for the indictment which he later, in 1884, presented against the cholera bacillus as the cause of cholera. Acquiring this knowledge, American physicians were preparing for its appearance in 1892 and easily overcame it. As the New York Times very well puts it, "This book is of interest to intelligent readers everywhere and should have a place in the library of every intelligent family."

*Dr. McCormack is State Health Commissioner for Kentucky.*

—Louisville Courier-Journal.

**JUSTICE OLIVER WENDELL HOLMES:** His Book Notices and Uncollected Papers, Edited by Harry C. Shriver. Central Book Company.

The notes, brief essays and opinions of one of America's finest and sanest men; a distinguished jurist and a noble gentleman. The book defies review in this narrow space. Let us say then that here are brought together wise words from a great man whose words and example are greatly needed by this generation. True, he was too modest; but even his modesty is eloquent of wisdom. A book to buy and keep.

—Los Angeles Times.

**THE EMPEROR HEART,** by Laurence Whistler. Decorated by Rex Whistler. The Macmillan Company, \$1.50.  
**PRINCESS ELIZABETH AND HER DOGS,** by Michael Chance. Photographs by Studio Lisa. E. P. Dutton and Co., Inc., \$1.

### by Edward Wagenknecht

I have no excuse for reviewing these books together except that they both interest me "extra special." Which books would a reviewer buy if they were not sent him for editorial purposes? You may be sure I should buy these.

I am drawn to "The Emperor Heart" first by its exquisite workmanship. Rex Whistler's pictures for *Walter de la Mare* and his beautiful edition of *Andersen's Fairy Tales* (Oxford Press) established him for me as one of the outstanding illustrators of the day. Yet his younger brother does not really need him, nor yet the generous indorsement of John Masefield, to put his verses over. Laurence Whistler moves in a beautiful, if fear-haunted, world, alive to the needs of the present, brooded over by the sense of the past. His is already an individual voice: the fine sensitiveness of youth belongs to him, but its conventionality and its mawkishness have passed him by.

It has been a long time since English-speaking people have had a real live princess to love as they love Princess Elizabeth. Perhaps the reason is that Elizabeth is a personality who would still be well worthy of attention even if she did not stand in the line of succession to a throne. And, indeed, there is nothing about these pictures of a charming little girl—with her sis-

ter, her father and mother (the king and queen), and her dogs—mostly against pleasant garden backgrounds, to call up the austere connotations of royalty. There is a good picture of the now famous miniature house presented to the princess by the people of Wales. All in all, the book is a charming pendant to Anne Ring's "The Story of Princess Elizabeth" (Dutton, 1931).

E. W.

—Seattle *Post-Intelligencer*.

## MAKING MARIONETTES.

By C. Edmund Rossbach.  
Illustrated. . . . 196 pp.  
. . . New York: Harcourt,  
Brace and Company . . .  
\$2.50.

Reviewed by  
MAY LAMBERTON BECKER

THIS is not a beginner's book. By the time a young person is old enough to get the most out of it he will be well into the teens, and when he has mastered all it has to tell him, headed toward stages on which are displayed the work of masters of this art. But as there are already several admirable beginner's books for small children, there is plenty of room for, and indeed a loud call for, a book as nearly encyclopedic as this, for the boys or girls gifted, and already started, in this direction.

The presentation is sensible and attractive. There are first principles—matters of scale, of purpose, of the likenesses of puppet and human acting and of the "pleasing distortion" affecting so strongly the marionette's charm. Then, because "like a stock company actor of the gay 90's, the puppet relies upon his arms and hands to express all emotions," arms come first: how they are made and pointed and by what sleeves appropriately clothed. Then legs, then heads, then bodies: makeup follows; wigs and clothes. There is a long chapter on the making of controls (with special treatment for performing animals) and on their operation, with a section on a puppet theater of the high grade one would expect from the rest of the work. Three plays bring the volume to a close, with ad-

vice on principles of puppet play selection.

What makes the book good reading for others than puppeteers, is the attention to basic principles that marks it all the way along. This gives it value for those who write radio sketches in which voices alone distinguish characters, for students of acting and for people to whom caricature and parody are always fascinating, as they so often are to older young people. But its chief practical usefulness is, of course, in providing what may amount to a graduating course of study in an art in which so many American children the country over have made auspicious beginnings.

Black-and-white designs bring out the smallest details. These three plays were written especially for puppets, and involve the action of many of the devices explained in text and drawings.

—New York *Herald Tribune*.

*THE CONQUEST OF BLINDNESS.* By H. Randolph Latimer.  
New York: The American Foundation for the Blind. 363 pp. \$3.25.

THE increasing interest on the part of the general public in the problems relating to physical blindness will receive fresh stimulation in H. Randolph Latimer's "The Conquest of Blindness." In this book the author makes two distinct approaches to his subject. Through the medium of autobiography he shows how lack of sight can be conquered by the individual, and in the very act of recounting his lifetime association with work for the blind he gives a running history of the efforts which State and private agencies have made to conquer blindness during the last half century.

Dr. Latimer's guiding purpose, as he himself states it, has been to "lift work for the conquest of blindness out of the miasma of alms and asylums into the more wholesome atmosphere of social adjustment."

Social workers, educators and others who work with and for the physically handicapped will find in this volume a valuable supplementary text. It presents a panorama of the problems,

practices and personnel in work for the blind in the United Kingdom as well as in the United States. The general reader who dips into this book will find in it an engaging story of a thoroughly useful and therefore thor-

oughly happy life achieved by one who himself has been a conqueror of blindness.

F. FRASER BOND.

—New York Times.

## Carl van Doren's "Benjamin Franklin"

By  
HARRY HANSEN

Benjamin Franklin is generally known as (1) the man who drew electricity from the clouds with a kite; (2) the hungry lad who went down the streets of Philadelphia munching a roll, to the amazement of his future wife; (3) the author of Poor Richard's Almanac, which advised thrift and sobriety; (4) the foremost printer in America; (5) the man who said, when the Declaration of Independence was signed, "Now we must all hang together, or else we shall hang separately."

Maybe he didn't say that at all. Carl van Doren, in his new, hefty biography, "Benjamin Franklin," says there is no direct proof of it. Mr. van Doren tells much about him—a whole life story, the events in the eighty-four years of one well-rounded human being, who would have been distinguished even if he had not been associated with the founding of a nation that emerged successfully from a revolution and became a world power. Closely knit together is this story of Franklin's career as a printer, scientific inquirer, law maker, ambassador and humanitarian, also as a lover, husband, father and friend of kings, queens and witty men and women, whose greatest fame came after he was 50.

\* \* \*

### *Story of a Many-sided Man.*

Benjamin Franklin's "Autobiography" is a spirited tale of a young man's rise in the world known to all schoolboys. Franklin never finished it; it closes with his 50th year, save for a few jottings that carry him two years further. Carl van Doren, observing the numerous documents about Franklin coming to light annually, set to work ten years ago to tell the whole story of Franklin in the light of this new material. He has tried to write it as Franklin might have given it to us, and yet here is a great deal of information that Franklin himself never knew, for posterity is able to bridge the distances that separate contemporaries.

A many-sided man was Franklin. He performed his work without haste; his mind was active on all occasions. Speaking of his early years in Philadelphia, Mr. van Doren sees him leading three lives—"and a stealthy fourth." He had a public life, with ever-widening interests; he had an inner life, which led naturally from reflections on his own behavior to thinking about the world; he was a workman and a business man and destined to become independent in the first half of his life. Later he was to become the man of wisdom, the sage. "Remembering Franklin when he was old and canny," writes Mr. van Doren, "men forget that he was once young and passionate, romantic about the schemes which he realistically carried out, troubled by the conflict of many ideas in his fruitful mind and ardently cherishing those he thought true and good."

\* \* \*

### *A Calm Man Helps Make History.*

Mr van Doren has traced Franklin's activities as a Mason in the days when "freemasonry, secret, social and unified, was more congenial than churches to Franklin." He has described his writings in Poor Richard's Almanac and made clear which maxims were originated by Franklin and which he edited. A canny editor was Ben. He has tried to get at the roots of the kite and lightning rod stories in order to show how little Franklin claimed and how quickly he grasped the fundamentals of electricity. "He found electricity a curiosity and left it a science," says the author. Franklin did not consider his inventions miracles but the result of plain thinking.

The testimony is huge, but Mr. van Doren has not lost the man in a mountain of detail. The sober, calm, resourceful Franklin stalks these pages. We see him meet Lord Howe in the Billop house, on Staten Island, with dignity and earnestness. We see him in London and Paris. Here is the complete story of how Wedderburn denounced him before the Lords of the Privy Council in Cockpit. "For nearly an hour Franklin, who had just passed his sixty-eighth birthday, stood, in his old-fashioned, full-bottomed wig and his

suit of figured Manchester velvet, without the slightest change of expression in this wind of abuse, under all the curious, exulting eyes of that hostile room." Franklin remained silent, in command of himself.

Here, too, are the story of Franklin's life in Paris; his friendships with Madame Helvetius and other women of culture; the writing of his "bagatelles" and his satirical reflections and stinging irony. But all such comment does but brief justice to a book of 782 pages in which Mr. van Doren has tried to see the complete man.

He has not attempted to project a "new" Franklin, but many of his interpretations serve to take Franklin out of the puritanical realm in which so many people place him

because he disseminated mottoes on thrift. Mr. van Doren is interested in restoring "his magnificent central unity," hoping to rescue him from "the dry prim people" who "seem to regard him as a treasure shut up in a savings bank to which they have the lawful key I herewith give him back, in his grand dimensions, to his nation and the world." He also has restored dignity to the art of biography, writing in a tradition that comes straight down from Lockhart and giving Americans a biography worthy of the great career that it describes. (Viking Press, \$3.75.)

—New York World-Telegram.

See also page 256.

## POETRY

### BY FANNY BUTCHER

"*Conversation at Midnight*," by Edna St. Vincent Millay. [Harpers, \$2.] Published Wednesday.

**I**MAGINE a group of eight men, ranging in age from young to old, ranging in both temperament and politics from ultraconservative to ultra-radical, sitting down to talk after a good dinner in a pleasant house, unhampered by womankind and the demands of chitter-chatter. Imagine yourself as invisible guest.

That is the setting for "Conversation at Midnight." With high dramatic skill Edna Millay has put into their separate and so very divergent mouths poetry, at times of the first water as sheer poetry, always a poetic speech which seems as truly each man's language as the most idiomatic prose. She has succeeded in one of the most difficult of all operative feats. She has created character through conversation alone, and she has done what all great and true poetry does—made an essence of essentials.

As conversation, these flowing lines give the effect of a literal transfixing of modern talk, and yet they are in the true form and in the sense of poetry.

These eight men disagree about love, about politics, about the state of the world and its future. One is a passionate communist and gifted with arguments; his opponent is quite as passionate and quite as gifted a protestant for the capitalistic state. Humor

interlards the deadly serious talk. Conversation flies from religion to a horse race. One man declares that in two wars in one generation:

We have lost our innocence . . . of which  
it might be said  
That it is not like hair, which renews  
Itself, but like a tooth which once extracted  
does not grow again.

Another, in reply to "midnight in New York; it must be almost dawn now in Paris," says:

I fear not friend; I fear that in Paris,  
too,  
It is midnight. Midnight in London; mid-  
night in Madrid.  
The whole round world rolling in darkness,  
as if it feared an air raid.  
Not a mortal soul that can see his hand  
before his face.

Another, rebutting the declaration, "that's what you are, a colony of ants," asserts:

A man will never be such a good ant as  
an ant is.

And then a final cry of:

O, God, why live, to breathe prescribed  
and rationed air!—All free  
Opinion, all interchange of vigorous thought,  
suffocated  
By the poisonous motor exhaust of motor  
minds!

Profundities about our life today sensed into words fill the pages of "Conversation at Midnight." It is a remarkable poetic indictment of modern life.

—Chicago Tribune.



## SELECTED POEMS.

By Allen Tate. . . . 112 pp.  
*New York: Charles Scribner's  
 Sons . . . \$2.*

Reviewed by

F. CUDWORTH FLINT

THE poetry of Allen Tate is distinctive among the poetry of our time for its voltage. This poetry is impelled into being by the pressure of high intellectual tensions. These tensions, in themselves, like the high tensions of electricity, are without form, bodiless; and when uncontrolled, they flare into destroying conflagration. Led, however, through the proper filament, they produce light—steady, with form and definition. With Mr. Tate, the filament is his poetic imagination; and the light is the precisely lucent sequence of imagery into which the imagination transforms the viewless voltages of the intellect.

The foregoing metaphor is not intended to be merely decorative. Mr. Tate expresses a philosophy through these poems and elsewhere (in his "Reactionary Essays") to the effect that pure abstraction, the attempt to quantify human experience, to comprehend it within categories drawn from space, reduces experience to meaninglessness, and disintegrates the character of the observer. Besides the co-ordinate of space, another co-ordinate is needed to enable us to assign values to our experience: the co-ordinate of time.

This co-ordinate appears in Mr. Tate's poetry in several ways. First, it is evident in his preoccupation with the past and present of American culture—and, more particularly, of the culture of the South, which, through the symbol of Aeneas, he connects with civilizations of the Mediterranean which in their day faced the problem of extracting wisdom from adversity. The outcome of the Civil War has been an increasing quantification and consequent inanity in our natural culture.

Narcissus is vocabulary. Hermes decorates

A cornice on the Third National Bank. Vocabulary

Becomes confusion, decoration a blight . . .

The co-ordinate in time appears secondly in Mr. Tate's awareness of ancestors, and of their life within the veins of their descendants. The key to the impulses that control our lives must be sought in ancestral experiences; in

That deep and populous grave  
 Whose heart with memory shakes.

The co-ordinate of time is manifested thirdly in Mr. Tate's attention to the consecutiveness in the life of every individual. And here, the poet, by use of his weapons, of metaphor, wrestles with the Enigma of Endings—the Enigma that waits for every man, and is only to be worsted if the imagination runs ahead through coming moments, cancelling none of these and evading none, to meet it:

The slave heart all alone  
 Strives timelessly  
 To go where you are gone—  
 Whether to vaults of air,  
 The imponderable nowhere,  
 Or the reducing sea—  
 The regions that are fair  
 Beyond heart's mastery.

The present selection includes somewhat less than half of Mr. Tate's earliest book of poems, "Mr. Pope and Other Poems." All the contents of his two later books, "Poems: 1928-1931" and "The Mediterranean and Other Poems," reappear, save for the omission of a single poem from each book. There are a number of verbal changes from earlier versions; in the sequence "Sonnets of the Blood," revision has been so extensive as to amount to re-writing. In general, these changes have improved the text in clarity, euphony, and force. Mr. Tate has also introduced into the poems reprinted from his second book a greater amount of punctuation than he originally employed in them. This change may aid some readers; but the strict concentration of implication in Mr. Tate's verse ideally exacts from his readers an intense scrutiny of the text and a search for all possible sequences in the thought, and this scrutiny and search are likely to overleap such rudimentary hedges as punctuation at its most explicit can set up.

The variety of cadence and mood in

these poems cannot be illustrated adequately in the compass of a short review. But more important than this variety is the continuity of substance, the evidence of a center of imaginative and emotional balance in the poet. As rearranged in this book—the poems are grouped according to their themes into seven numbered sections—the poems form not so much a selection as a testament. And this testament no one who cares for the health and high estate of poetry in America can afford to overlook. Austerity will no doubt never be popular, and Mr. Tate's poetry proceeds from a mind which makes austere demands on itself. But there should be many others besides "my few readers" to whom Mr. Tate refers in his preface who would profit greatly from an athletic wrestle with the close-muscled substance of these poems. And that substance is compacted of the imagination which belongs to one individual alone, and yet at the same time arises from and is mingled, past possibility of distinction, with the deeds and history and blood of the family, the race, and all the children of Adam. The "exile utters the creed of memory."

—New York *Herald Tribune*.

*Songs of the Maine Coast*

"SALTWATER FARM" by Robert P. Tristram Coffin.

Reviewed by Lewis Gannett

"Magic" is perhaps not the precise word for Robert P. Tristram Coffin's crab-appleish poems, "Saltwater Farm" (Macmillan, \$1.90), but these evocative verses are better poetry than won the Pulitzer Prize for Mr. Coffin's "Strange Holiness." They are written with the tang of juniper berries strong in the nostrils, out of deep love for his native Maine:

This is my country, bitter as the sea

Pungent with the fir and bayberry. . . .

These are my people, saving of emotion,

With their eyes dipped in the winter ocean.

These are poems of sharply remembered sights and smells and sounds: of hot summer days when blueberries "drum the pail," when the seagulls hang "like little summer snowstorms on the bay," and red clovers "stand with honey in their breath"; of "the long, cool whisper of the scythe"—and of wood smoke in winter, and of butterfly-blue mussel mud.

—New York *Herald Tribune*.

DRAMA

**THE BOY DAVID** by Sir James M. Barrie

**ON BORROWED TIME**

dramatized by Paul Osborn from the novel by Lawrence Watkins

**THEATRE AT THE LEFT**

by Ben Brown

Reviewed by

WALTER PRICHARD EATON

*Director of the University Theater, New Haven*

**B**ARRIE'S last play, "The Boy David," produced in London in December, 1936, with Elizabeth Bergner in the title role, but never acted in this country, has at last been published with an introduction by Granville Barker. There is much speculation concerning the troubles with the American theater. A reading of this text suggests one of them may be that we leave such a work unproduced and put

on fifth-rate trash by authors devoid either of style or ideas. "The Boy David" was not a popular success in London, to be sure (one is suspicious of Komisarjevsky as the proper director for it); and it calls for an extensive cast and elaborate settings. Nor is it, indeed, a "typical Barrie," even though there is something of Peter Pan in this young David who sets upon Goliath with the same timorous confidence Peter displayed as he went for Hook. At bottom it is a serious and subtle drama involving the tragedy of Saul as well as the strange tragedy of the little David, his tragedy being that he knows it was not he who slew the lion, the bear and Goliath, but One greater than he. He wants to do something all himself, and at the end of the play we see him get one end of Goliath's spear up on a rock, and then step under and shoulder it, carrying it off unaided.

This is a Barrie touch, but we have

been made aware that as Saul fell when the One deserted him, so David will fall, deserted, in his turn, and so all men fall when that He who is their genius, or what you will, ceases to operate through them. Our final smile is a bit crooked. The play is probably a trifle long, and does not always hold up to the dramatic level of its best passages. Moreover, it is unfortunate that the role of David has to be played by an actress, no boy of the proper age and stature being capable of the subtle demands. Nevertheless, it is an imaginative and tender and often exciting work of art, which makes the farces being tried out in our summer theaters, for Broadway consumption next winter, resemble a wisp of dirty froth on a drug store soda counter.

\* \* \*

One of the American productions which did not fail last winter was "On Borrowed Time," a dramatization by Paul Osborn of Lawrence Watkin's novel. It has humor, imagination, some vividly drawn characters (especially the old grandfather), and a quality of tenderness that is as refreshing as it is rare in our modern theaters. It does not read nearly so well as it plays, which may mean that it is deficient in certain literary qualities that in themselves are of no advantage to drama, but when combined with good

stage craft, as in Barrie's work, are the final stamp of excellence. However, Mr. Osborn is obviously a playwright to be reckoned with.

\* \* \*

Everybody in Brown University knows Ben Brown, the genial faculty member who produces the student plays. Mr. Brown has enjoyed a sabbatical in Moscow and, like all American directors who get to Moscow, he has been almost hypnotized by the extent and variety of production in the Russian theater. He writes about it with enthusiasm and without the confusion of certain other commentators, but every now and again he remembers that a really great theater means first of all great plays, and he has to admit that under the Soviet regime such plays are inevitably lacking. It is plain from such accounts as this in "Theatre at the Left" that the Russian theater does over and over the same sort of thing to the old plays that the Mercury Theater did to "Julius Caesar." I wonder if even the directors, who so dearly love to rewrite every play, new or old, wouldn't get tired of it as a steady diet. I for one am not at all sure it is a sign of "creative life" in the playhouse. When the director is on top, the theater is generally marking time.

—New York *Herald Tribune*.

## EXERCISES

1. Study the reviews in this chapter. Find evidences of vivid writing. How do the opening paragraphs excite your interest?
2. From the Book Review section of a local paper, clip book reviews, preferably short ones, illustrating the types: fiction, non-fiction, poetry, drama.
3. How do the reviews in this chapter show the reviewer to have a knowledge that extends beyond the confines of the book reviewed?
4. Work for grace of style in book reviewing. What are some of the devices for securing vivid, smooth writing? For vivid, forceful writing?
5. Here is a poor review. Why is it poor? Go over it, making all abstract or vague terms concrete. Support general statements by spe-

cific references to the text. If you have not read the book, merely indicate where improvement should be made and state the nature of the improvement.

### THE CRISIS

By Winston Churchill

"The Crisis," a vivid semi-historical novel of the Civil War, held my interest as no other book ever has.

An exciting plot, a good love story, and a stirring war tale constitute a combination which give rise to patriotic emotions and side-taking views.

The big-heartedness of Abraham Lincoln, something which America will never tire of, is demonstrated throughout the book.

As for the style of the book, "The Crisis" will never detract from the author's reputation. Its vividness combined with its ever-running smoothness appeal to the reader. I advise senior students to read this book not only for its style and interest but also for its historical value.

6. Use a review from this chapter as a model and imitate it in reviewing a book of the same type.

7. List the books advertised in the Book Section of a Sunday paper with their authors. Classify these works as fiction, non-fiction, poetry, drama. What can you tell about the authors? Which are familiar names?

8. What contemporary American novelists do you know? Contemporary poets? Dramatists? In your opinion, which of their works will live? Why?

9. What historical figures of your day will make good biography? Scientists? Statesmen?

10. Name some notable reviewers for our daily papers. Watch the reviews of one of these through several issues of the paper and report to the class what you discover about his manner of handling material.

11. Set yourself a problem to solve on the subject of books and present the results of your study to the class orally.

12. Compare any modern author with a classic author who handled similar material or worked out a similar theme. Do you see similarities between Mary Ellen Chase's "Dawn in Lyonesse" and Mark Twain's "Connecticut Yankee"?

## Chapter XXII

### REVIEWING THE PLAY

PLAY reviewing has the same purposes as book reviewing. Standards for judging plays must be found in the play; therefore, students intending to review a play should inform themselves on the types of plays and the essential qualities of a good play in each type. But besides commenting on the play, the reviewer will want to comment on the production of the play and the acting. A poor play is often saved by perfect acting. The audience is a fourth possible element for consideration in play reviewing. Did the play get across to them? How did the house receive the production?

Whether the play, or the production of it, or the cast, is to be played up will depend upon the specific interest of the play in consideration.

Give information as to type of play, dramatist, producer, cast, place of production.

Consider:

Play.

Production.

Acting.

Audience.

NOTE.—The high school review is not expected to be the review of a first night performance. The young reviewer should write up the play as a project in composition. His review may influence student attendance at the production if it is timely enough.

## REVIEWS OF PLAYS

Boston, Jan. 26.

AFTER a plodding start to 1938, with the usual things done in the conventional way—and not too many of them, either—the theatre here has caught its second wind and is making a belated January spurt.

Three openings have marked the past week—two of them out of the ordinary. One of the latter is Thornton Wilder's play, "Our Town," an imaginative portrait of New Hampshire village life, trying its paces at the Wilbur in preparation for Manhattan. The other is a road production of Orson Welles's streamlined "Caesar"; duplicating at the Colonial the excitements with which New York has become familiar at the Mercury. For third piece, there is "Yes, My Darling Daughter" at the Plymouth, graced by society at the première and benefiting by the support of the American Theatre Society.

Boston, not having been told the attitude it should take to "Our Town" was a little puzzled at the first performance. By the end of the evening, those in favor seemed in the majority. They applauded unashamedly a touching, delicately written, warmly acted play that bears a distant resemblance in its technique to Chinese or Greek methods translated into New England terms.

\* \* \*

Like "Caesar" it employs a bare stage, and goes Mr. Welles one better by not distributing programs until the performance is over. Unlike "Caesar" it relies little on tricks of lighting. Its freedom from scenery and from furnishings—save for a few chairs and tables—is used to release the imagination of the beholder and to permit the story to move forward or backward again at will.

Frank Craven, as "property man" and narrator, has much to do with the success of the play in building up atmosphere. It is he who sketches in the background, comments on the

characters and links the episodes that the other players set forth.

The tale itself is a simple one, less fantasy than homely philosophy learned from the lives of unpretentious people. It tells of domestic duties faithfully performed, of neighborly problems shared, of birth and death, young romance and marriage, and the quiet tragedy of old age sweetened by enduring affection. For a meaning to it all, Mr. Wilder goes to the peaceful graveyard on the hill, to find among the departed a patience that comes from understanding and an insight no longer clouded by the dust of daily affairs.

Music, sparingly used, heightens the emotional appeal. A cast that includes Jay Fasset, Evelyn Varden, John Craven and Martha Scott act the important parts with the delicacy that they demand. It is fragile material that Mr. Wilder has entrusted to Jed Harris, and the latter has handled it with great care.

\* \* \*

"Caesar," for the most part, has found an audience prepared for what to expect and appreciative of what they receive. Only a few diehards are disturbed by the liberties taken and mutter that "it isn't Shakespeare." Boston's Cassius (Herbert Ranson) misses a little of the fire of New York's (Martin Gabel) and Tom Powers's Brutus falls a shade below the high-mindedness of Mr. Welles'; but the acting in general is admirable and the effect of the production is similar to that in New York, though the Colonial is three times the size of the Mercury. It is fortunate that for once Shakespeare was not sent to the Boston Opera House. If audiences warrant, and word of mouth interest in the piece is encouraging, a three weeks' engagement is possible before the Colonial is scheduled to house a film on Feb. 14.

E. F. M.

—New York Times.

By Len G. Shaw

THE MADDEST and merriest family the stage has brought forth within the memory of this reporter, whose theatergoing extends back quite a distance, will move into the Cass Sunday night. It is the Sycamore tribe, marking the return of "You Can't Take It With You" and its zestful zanies that is ample cause for rejoicing on the part of Detroiters who recall their antics on a previous visit. Those who have not yet made the acquaintance of Grandpa Vanderhof and the irresponsibles whose goings-on he views with a placidity as amusing as it is amazing are assured that a treat such as is seldom available awaits them at the Cass.

Along with its magnified absurdities, which are all as harmless as they are hilarious, "You Can't Take It With You" projects a lot of sound philosophy, stemming principally from the observations of Grandpa Vanderhof.

Clarence Oliver plays the grandfather, with Eva Condon, John Prescott, Patti Littell, Joseph Allenton, Donald Sharpe, Katherine Stevens, Dulcie Cooper and Renee Roberti among the principal mirthmakers.

What is more, Producer Sam H. Harris, without sacrificing quality, makes all this available with a drastic cut in admission prices.

\* \* \*

GEORGE S. KAUFMAN has authored, or co-authored, or doctored, so many successes that the novelty of such an achieve-

ment long since disappeared. Therefore, it is only a routine item to report that he wrote "You Can't Take It With You" with Moss Hart, almost as famous as a concocter of frolics that have found their way to the stage. Nevertheless, there is a more than ordinarily interesting angle to his activities, because he has been one of the compounders of the two shows that delivered the greatest jolt in connection with the annual award of the Pulitzer Drama Prize.

The first upset came in 1932, when the jury bestowed the Pulitzer Prize on "Of Thee I Sing," a mad musical comedy fashioned by Kaufman and Morris Ryskind. Up to that time only the soberer things of the theater had been given consideration in this connection.

Then, in 1937 came similar recognition for "You Can't Take It With You." There was less stir that time, because the award was not viewed as quite so revolutionary a departure. Nevertheless, it was the first time in 19 awards that a straight broad comedy had been selected. That is another distinction for the prolific Mr. Kaufman.

Sam H. Harris also rates a line in this connection. He is the only producer to have drawn down three Pulitzer Prizes with his presentations. Besides the two noted, he sponsored Owen Davis' "Icebound," in 1923.

—Detroit Free Press.

## EXERCISES

1. Study the reviews in this chapter. What did the reviewer consider in judging? What did he play up? Make an outline of his method of handling the play, the production, the acting, and the audience.
2. Clip some good reviews from a local paper. Analyze for the required elements. What makes the review sparkle?
3. Write a review of a one-act play that you have read.
4. Go to the theater and write a review of the play. Do not read press comments first. Compare later for likenesses. For differences.
5. List the dramatic critics that you find writing for metropolitan dailies. Have you any preference among them? Why?
6. What evidences of broad background and experience do you find in any of your clippings?

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7. Write up a play in which you feature the sincerity of the acting.
  8. Write a review in which the spectacular setting is the most prominent feature.



## Chapter XXIII

### REVIEWING THE FILM

**F**ILM reviewing has the same purpose as book reviewing. The method is similar. Before attempting to review a film the student should know something of scenario technique, for a film must be reviewed in the light of film standards.

Readers of a film review will want to know the place of production, the producer, the cast, the writer of the scenario and the titles, with the book and the author from which it was made, if adapted. Qualities that make for excellence in the production should be played up or vice versa.

Consider:

Story of the Film.

Production of it.

Characters and their acting.

Titles.

Relation of film to book from which taken or to legitimate stage or radio production.

Photography.

Technicolor.

Relation of mechanical devices to voice and action.

Diction of actors: pronunciation, enunciation, articulation.

Relation of sound to the movement of the play.

Appearance of actors from legitimate stage.

The tone of your writing will be in keeping with the play discussed. See how the professional reviewers have handled their material.

## MOVING-PICTURE REVIEWS

LOVE FINDS ANDY HARDY, from the stories by Vivien R. Bretherton based on the characters created by Aurania Rouverol; screen play by William Indwieg; music and lyrics by Mack Gordon, Harry Revel, Roger Edens; directed by George B. Seitz; a Metro-Goldwyn-Mayer production. At the Capitol.

Judge James Hardy.....	Lewis Stone
Andrew Hardy.....	Mickey Rooney
Betsy .....	Judy Garland
Marian Hardy.....	Cecilia Parker
Mrs. Hardy.....	Fay Holden
Polly Benedict.....	Ann Rutherford
Aunt Milly.....	Betty Ross Clarke
Cynthia .....	Lana Turner
Augusta .....	Marie Blake
Dennis Hunt .....	Don Castle
Jimmy Mac Mahon.....	Gene Reynolds
Mrs. Tompkins.....	Mary Howard
"Beezy".....	George Breakston
Peter Dugan.....	Raymond Hatton

By FRANK S. NUGENT

Our favorite neighbors, the Hardys, are visiting again, this time in a felicitous little comedy which goes—and goes delightfully—at the Capitol under the name "Love Finds Andy Hardy." The best of it is that love not only finds Andy Hardy, but finds him being played by Mickey Rooney who ranks second to Walt Disney's Dopey as our favorite movie hero of the year. Watching Mickey's Andy on the screen is practically as good as reading Mark Twain and Booth Tarkington; he's the perfect composite of everybody's kid brother.

Love has been looking for Andy Hardy for quite a while. In fact, we thought it had found him when the Hardys were in Washington on their last adventure and Andy asked the judge if it was normal, his wanting to kiss every pretty girl. Well, Andy still feels the same way about pretty girls, and he hasn't much self-control. It is a bitterly introspective moment in his life when he ruefully reckons he'll have to give up all this polygamy.

If you must know what happens, we will report simply that the Hardys, severally and collectively, are up to their old crises again. There is the crisis of the new cook. There is the crisis of Marian's attempt at coffee-making. There is the crisis of Andy's car—a \$12 down payment and \$8 to go. There is the crisis of grandmother's

stroke. There is the crisis of the Christmas Eve dance to which Andy finds he has invited both Polly and Cynthia and eventually winds up with the little girl next door.

That's the nicest thing about all the Hardy crises. They resolve themselves so beautifully. There was Andy one minute, crushed under Polly's scornful cry of "gigolo!" just because he had promised to keep Beezy's girl away from the other Carvel young bloods; and there was Andy the next, leading the grand march with the little next-door girl who turned out to be not merely Judy Garland but the daughter of a musical comedy star. That's glory for you, and glory, too, for all the other Hardys—Lewis Stone, Fay Holden, Cecilia Parker and their friends—for turning out such a friendly, likable show.

—New York Times.

### 'That Certain Age'

Deanna Durbin in another great hit, with Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday. Recommended. Universal.

"That Certain Age" proves again that the combination of Deanna Durbin, Producer Joe Pasternak and Writer Bruce Manning is Hollywood's most dependable recipe for entertainment. This is young Miss Durbin's fourth motion picture, and it is as surely contrived to please nearly everybody as were the other three. The story is simple and delightful, the music is pleasing and the performances are excellent.

This is less a musical picture than the previous Durbin films, although Deanna has several songs. The point is that the songs are entirely incidental to the story and that Miss Durbin's success is made to depend on her personality and acting ability.

Judging by the way she handled this assignment, she could be an important screen player if she couldn't sing a lick. She handles with amazing skill the role of a girl just coming to the age of

romance. She is believable every minute of the picture.

The story is of a wealthy newspaper publisher's daughter who believes herself terribly in love with her father's ace foreign correspondent and through misunderstanding thinks that he is in love with her—a situation not only very common in real life but perfectly suited for screen exploitation. It develops scene after scene full of the comedy and pathos of youth.

Particularly great are the scenes in which Deanna records her romance in her diary, the scene in which she convinces herself that the man is in love with her, the scene in which she makes her horse run away to save him from her mother's friends and the scene in which the man attempts in vain to make her dislike him by being unpleasant.

Alongside this situation is a young love romance between Deanna and Jackie Cooper which is just as realistic and just as poignant as the girl's infatuation for the older man. Cooper, who proved himself in this type of role in "White Banners," gives another fine performance.

Melvyn Douglas is excellent as the object of the girl's affections, a weary man who wants nothing but rest after coming home from covering a war and gets everything but rest. John Halliday and Irene Rich—particularly Halliday—are fine as the girl's parents and Nancy Carroll does a competent job as the newspaper woman whose arrival solves the major situation.

But the greatest glory goes to the youngsters and to the skill of Pasternak, Manning and Director Edward Ludwig. Not only do Deanna and Cooper give amazing performances; there is Jackie Searl, not long ago a "cute" child player, now an adolescent actor turning in a perfect portrayal; and there is Juanita Quigley, as Cooper's little sister, giving a performance that is good for a laugh or a tear every time she appears on the screen; and Peggy Stewart, as the girl who tries to get Cooper when Deanna casts him aside. All these youngsters are great performers, and they make this a great piece of entertainment.

For the musical numbers Jimmy McHugh and Harold Adamson wrote four songs, "My Own," "That Cer-

tain Age," "Be a Good Scout," and "You're as Pretty as a Picture," and Deanna does parts of a couple of operatic numbers.

—Detroit Free Press.

## 'Drums' in Technicolor

The technicolor British production, "Drums," which is playing this week at the Grand theater, moves smoothly and entertainingly through the hills of India, giving a picture of the English diplomats who leave the homeland to build and keep in contact the empire which is England's life.

"Drums" derives its name from the signal drums used by the native tribes and religious sects.

Filmed for a large part in the Indian hills, "Drums" offers realistic native scenes and some excellent photographic views of nature's wonderland that seem so beautiful that even the Indian traveler forgets for the moment that India is one of the dirtiest, filthiest countries in the world.

The story, which features Sabu as the Indian prince who is friendly with the British, deals with the frontiers faced by the British diplomats and their women; uprising and pitched battles.

Excellent performances are given by Sabu, Desmond Tester, Raymond Massey, Roger Livesey and Valerie Hobson.

To refresh your memory, Sabu is the native who was chosen not many months ago to play the role of Elephant Boy. Since that picture, he has become a resident of London, learned to speak the English language with excellent pronunciation and has even made a visit to Hollywood.

—Atlanta Constitution.

## BY W. WARD MARSH

The first of the promised lists of revivals of old pictures are upon us, "The Count of Monte Cristo," released August, 1934 (along with "She Married Her Boss") in the Alhambra Theater and "All Quiet on the Western Front," released April, 1930, in the City Theater. If even half of the promised 285 revivals approximate the actual entertainment values found in these two re-

*vivals, the outlook brightens. "Monte Cristo" is fresh and vigorous, theatrically melodramatic. "All Quiet" still stands as the most powerful war picture ever made, and in the light of today's events, it is an even stronger anti-war film than it was eight years ago. Both of them are on my recommended list.*

\* \* \*

### "All Quiet on the Western Front" City Theater

"ALL QUIET ON THE WESTERN FRONT," melodrama directed by Lewis Milestone. From the novel by Erich Maria Remarque. Adaptation, screen play and dialog by Maxwell Anderson and George Abbott. Photographed by Arthur Edeson. A Universal picture played by the following cast:

Kaczinsky.....	Louis Wolheim
Paul Baumer.....	Lewis Ayres
Himmelstoss.....	John Wray
Gerard Duval.....	Raymond Griffith
Tjaden.....	George (Slim) Summerville
Muller.....	Russell Gleason
Albert.....	William Bakewell
Lee.....	Scott Kolk
Behm.....	Walter Browne Rogers
Kemmerich.....	Ben Alexander
Peter.....	Owen Davis, jr.
Mrs. Baumer.....	Beryl Mercer
Mr. Baumer.....	Edwin Maxwell
Detering.....	Harold Goodwin
Miss Baumer.....	Marion Clayton
Westhus.....	Richard Alexander
Lieut. Bertinck.....	Pat Collins
Suzanne.....	Yola D'Avril
Kantorek.....	Arnold Lucy
Ginger.....	Bill Irving
The Poster Girl.....	Joan Marsh
French girls.....	
Renee Damonde, Poupée Andriot	
Herr Meyer.....	Edmund Breese
Hammacher.....	Heinie Conklin
Sister Libertine.....	Bertha Mann

No one can sit through "All Quiet" again without realizing that here is one of the genuinely great pictures of all times. Even more than ever am I impressed by its excellent qualities—the superb direction with the traveling camera at its very best in this country, the ultimate end always in view, and the great lesson that war is always complete destruction.

No greater battle scenes have ever been filmed, no finer editing for tremendous emotional assaults has ever been done, and no greater picture on the anti-war theme has ever been photographed.

I consider "All Quiet" a greater picture now than it was five years ago . . . and then it won awards all over the world!

This story, briefly, behind the German lines has a school teacher pounding patriotic piffle down the throats of

his charges, sending them out as children to fight for the Fatherland and to die 1,000 deaths before one by one they are snuffed out.

It is war at its most hellish pitch.

Don't miss it—not only for its entertainment but for its central thought that "we don't want war; we didn't want war; we don't hate anybody."

It should revive interest in Lew Ayres although he is not as good an actor as I once thought him to be; it should remind us of the great loss the screen suffered when Louis Wolheim died. There are tender and moving performances by "Slim" Summerville, the late Ben Alexander, Owen Davis, jr., Russell Gleason and William Bakewell. Old Timers will be a little surprised to be reminded that the French soldier killed by Ayres in the shell hole is old-time comedian Raymond Griffith, now an associate producer on the R.-K.-O. lot.

—Cleveland Plain Dealer.

EACH OF US MUST SEEK HIS own Shangri-La in "Lost Horizon," the film which, long-awaited, was previewed last week. But by any reckoning it is a fine and exciting thing to watch, a faithful physical rendition of the James Hilton novel. That by its very insistence on spiritual values it falls short of achieving them is, perhaps, inevitable, since the imagination soars beyond any dimensions picturable on a screen. Capra, a practical director, has done what he could.

Excelling as a spectacle, particularly in the battles against wind, snow and privation in the first and last quarters, the film's true test of audience endurance comes in the deliberate, discursive middle—at Shangri-La. I felt the actors spoke too much of its glories, enjoyed them too little . . . although in a detached, unsuitable kind of way, there is beauty here.

Carefully acted, the picture belongs notably to Ronald Colman (Conway), H. B. Warner (Chang), Isabel Jewell (Gloria), Sam Jaffe (High Lama), and—but I find myself naming them all: Jane Wyatt, Thomas Mitchell, Margo, John Howard, Edward Everett Horton.

The ending—chosen, we're advised,

by popular vote—reduces the story to a personal basis (boy-girl). Which is rather a pity, for it deprives us, again, of the right to dream and to wonder:

Did Conway find his Shangri-La?  
Shall we?

By Philip K. Scheuer  
—Los Angeles Times.

## HOW DOCTORS DISAGREE

BY W. WARD MARSH

### "Kidnapped"

#### Warners' Hippodrome

"KIDNAPPED," melodrama directed by Alfred Werker. Screen play by Sonya Levien, Eleanor Harris, Ernest Pascal and Edwin Blum from the novelet of the same name by Robert Louis Stevenson. Photographed by Gregg Toland. Edited by Allen McNeill. A 20th Century-Fox production played by the following cast.

Allan Breck.....	Warner Baxter
David Balfour....	Freddie Bartholomew
Jean MacDonald.....	Arleen Whelan
Duke of Argyle.....	C. Aubrey Smith
Capt Hoseason.....	Reginald Owen
Gordon.....	John Carradine
Neil MacDonald.....	Nigel Bruce
Ebenezer Balfour.....	Miles Mander
James.....	Ralph Forbes
Rankeiller.....	H. B. Warner
Ruch.....	Arthur Hohl
Minister MacDougall.....	E. E. Clive
Dominie Campbell.....	Hallwell Hobbes
English Officer.....	Montagu Love
Ransome.....	Donald Haines
Douglas.....	Maroni Olsen
Red Fox.....	Leonard Mudie
Mrs. MacDonald.....	Mary Gordon
Innkeeper.....	Forrester Harvey
Cook.....	Clyde Cook
Bailiff.....	Russell Hicks
Bobby MacDonald.....	Billy Watson
Mrs. Campbell.....	Eily Malyon
Capt Frazer.....	Kenneth Hunter
Sergt. Ellis.....	Charles Irwin
Lieut. Stone.....	John Burton
Blacksmith.....	David Clyde
Judge.....	Holmes Herbert
Doomster.....	Brandon Hurst
Captain.....	Vernon Steele
Scotch Statesman.....	C. Montague Shaw
Warden.....	R. T. Noble

It isn't of course at all possible that Robert Louis Stevenson had Twentieth Century-Fox in mind when he tacked on his postscript to "Kidnapped," confessing in it that while his story was not quite ended, he would leave it to the reader whether the affairs of his principals should be discussed at a later date.

Taking the author at his word, and unquestionably feeling that some recompense should be made for the elision of so many furiously melodramatic scenes and the omission of so many genuinely exciting episodes from the original, the authors and director of the screen play have carried on the story of "Kidnapped" until the boy-gets-girl episode is thoroughly completed.

\* \* \*

I imagine the author would feel Twentieth Century had by and large done well by his work. He would, however, be surprised to find the screen story starting off at a different point. He would be a little startled to see his young hero involved in so many melodramatic situations before he ever arrived at his miserly uncle's castle, greatest of all, and I feel that a little bristling might become the author here, he would be not a little disturbed by the prominence of a "love interest," one which certainly would concern the vast film audience a good deal more than it ever would Stevenson.

Finally, he might be a little amused to find pinch-faced Freddie Bartholomew playing a boy-man's role with the studio begging him figuratively to show the good old public that hair at last has started sprouting on his chest. When Freddie gets tough, my Merry Men, he's quite as effectively angry as Deanna Durbin would be dressed in shorts and wearing boxing gloves.

I don't quite see why Freddie should be hurried so rapidly to manhood. He's still Fauntleroy and when he appears in the role of schoolboy in this film he is in his admirable stride, but the moment he becomes involved with the Scottish Patriot, played with fine vitality by Warner Baxter, and starts on the long and devious dramatic route devised by the author, now aided by Hollywood, he doesn't have the innards of a Mickey Rooney or some other boy who should be able, even if he doesn't do it, to squirt tobacco juice at a high board fence and hit the knot hole every time.

\* \* \*

The studio has wisely not permitted Master Freddie to carry the entire burden of the story, and although the author kept him before his reader, the film turns with great frequency to Warner Baxter, as the patriot defying the English tyrants of the middle eighteenth century and their tax collectors in Scotland, and very pretty, very youthful and very appealing Arleen

Whelan, as Hieland girl who intended to help a murderer out of the country but winds up after weeks of travel over Scotland with such a love for her patriot that he can do aught but marry her, hoot mon!

\* \* \*

As for Master Bartholomew, he sets out for his uncle, falls in with the patriot (this is the screen story; not the original) and the girl, has many adventures before he reaches his uncle who promptly has him shanghaied aboard a cut-throat's brig, and there (of all people!) he meets the patriot and girl again and their adventures are renewed. All the flight across Scotland (without the girl) is left untold so that the patriot and the girl may help Freddie get his birthright. After that the story continues on until Baxter is pardoned and peace comes to Scotland.

\* \* \*

The types are well chosen and the character acting is as fine as you'll find anywhere on any screen. The picture has been photographed in the modern sepia tint which adds a good deal to the beauty of photography. The backgrounds and costuming are excellent; some of the sets are fairly breath-taking.

Those who like Stevenson will still prefer to read him. Those who do not know him should, as they say, get a great kick out of the picture.

—Cleveland Plain Dealer.

### By Howard Barnes "Kidnaped"—Roxy

"KIDNAPED," a screen drama by Sonya Levien, Eleanor Harris, Ernest Pascal and Edwin Blum based on the Robert Louis Stevenson novel, directed by Alfred Werker and presented by Twentieth Century-Fox at the Roxy Theater with the following cast:  
 Alan Breck.....Warner Baxter  
 David Balfour.....Freddie Bartholomew  
 Jean MacDonald.....Arleen Whelan  
 Duke of Argyle.....C. Aubrey Smith  
 Captain Hoseason.....Reginald Owen  
 Gordon.....John Carradine  
 Neil MacDonald.....Nigel Bruce  
 Ebenezer Balfour.....Miles Mander  
 James.....Ralph Forbes  
 Rankeiller.....H. B. Warner  
 Riach.....Arthur Hohl  
 Minister MacDougall.....E. E. Clive  
 Domnie Campbell.....Halliwell Hobbes  
 English Officer.....Montagu Love  
 Ransome.....Donald Haines  
 Douglas.....Moroni Olsen  
 Red Fox.....Leonard Mudie  
 Mrs. MacDonald.....Mary Gordon  
 Innkeeper.....Forrester Harvey  
 Cook.....Clyde Cook

Bailiff.....Russell Hicks  
 Bobby MacDonald.....Billy Watson  
 Mrs. Campbell.....Eily Malyon  
 Captain Frazer.....Kenneth Hunter  
 Sergeant Ellis.....Charles Irwin  
 Lieutenant Stone.....John Burton  
 Blacksmith.....David Clyde

IT has taken four scenarists and any number of character actors to turn Robert Louis Stevenson's "Kidnaped" into a motion picture. The result is an adventure photoplay which bears only a slight resemblance to its original and might just as well have started from scratch. I can see no good reason why extensive liberties should not be taken with novels in translating them to the screen, but these liberties should most certainly enhance the dramatic values of the narrative. In the new Roxy offering, Stevenson is virtually scrapped, without anything of cinematic importance being substituted. There are times when it builds up a certain swashbuckling excitement and suspense, but too often it bogs down in interminable passages of dialogue.

What the Misses Levien and Harris and the Messrs. Pascal and Blum have done is to attempt to fit a famous story to a cast of players. The plot has been reshaped to include an implausible heroine and an implausible romance, a trial scene, a juvenile conception of David, the Laird of Balfour and sundry adventures which Stevenson failed to fabricate. At the same time, it has left out some of the most stirring episodes in the book. There has been a careful attention to period detail in costumes and backgrounds, but not enough to the adventurous action which alone would justify the free remoulding of "Kidnaped" in screen terms.

The acting is best in the minor roles. H. B. Warner as Rankeiller, the lawyer; C. Aubrey Smith as the Duke of Argyle; Reginald Owen in the role of Captain Hoseason or Miles Mander as the wicked Ebenezer Balfour are splendid. They stamp out such vivid characterizations that one can be content with watching their make-believe, even when it leads to little sustained dramatic excitement. Warner Baxter, as the Scottish hero, Alan Breck, misses the reckless and intriguing aspects of the part almost completely and the new Twentieth Century-Fox hopeful, Arleen Whelan almost never has

a chance to demonstrate whether or not she can act as well as look lovely. Freddie Bartholomew as David, is polite and unconvincing. Alfred Werker has directed several sequences in stun-

ning imagery, heightened by sepia tones, but he has failed rather signally, I believe, in integrating the tale in an entertaining whole.

—New York *Herald Tribune*.

## EXERCISES

1. Do you agree with all the comments in this chapter? Why? (Unless you have seen the picture you cannot answer this question.)

2. Name some films that have been meritorious from one of the following standpoints: history, art, truth to book from which taken.

3. What points of excellence might you expect to look for in almost any picture?

4. Read some lively reviews from a local paper. Clip and paste in your notebook. Analyze for construction by applying points suggested on page 234.

5. As a matter of practice review *Captains Courageous*. Play up the photography of the sea. Compare with the sea effects of *Mutiny on the Bounty*. Notice particularly the acting of Spencer Tracy. Do you feel that the liberties taken with the novel enhance the drama of the picture?

6. For practice review one of the following. (Information that you may have forgotten has been supplied for your use if you need it.)

PICTURE	PRODUCER	DIRECTOR	LEADING PLAYERS
<i>Robin Hood</i>	Warner Bros.	Michael Curtiz Wm. Keighley	Errol Flynn Olivia de Haviland
<i>Tom Sawyer</i>	Selznick Int'l	Norman Taurog	Tommy Kelly Ann Gillis
<i>Men With Wings</i>	Paramount	Wm. Wellman	Fred MacMurray Ray Milland Louise Campbell
<i>Northwest Passage</i>	Loew's Inc.	Wm. Van Dyke	Spencer Tracy Robert Taylor Wallace Beery
<i>Snow White and the Seven Dwarfs</i>	Walt Disney		

How does color lend reality? Answer specifically. For instance, the scene in which the horses splash through the water into Sherwood Forest. How is humor handled? Remember Dopey?

7. Go to a new picture and write a review of it. Remember that even doctors may disagree. Your *own* reaction, well supported, is what readers of your paper want to hear.

8. Assume that there is space for comment on your screen page. Write an editorial on motion picture etiquette: hissing, audible gum-chewing, explanation of titles, or some other annoying practice.

9. "The English language is the greatest instrument of communication that is now in use among men upon earth."—NICHOLAS MURRAY BUTLER. Comment on the use of that instrument by screen players. Be specific. In preparation for your editorial you may care to dip into *How To Talk* by Clapp and Kane (Ronald Press). Chapters XXXII to XXXV are pertinent to your problem.

10. The screen undoubtedly has advantages over the stage in the handling of fantasy. Discuss this statement. Draw from screen productions of *Midsummer Night's Dream* and *Lost Horizon* to support your position. Perhaps other films will suit your purpose. If you prefer, make use of them.



## Chapter XXIV

### REPORTING MUSICAL PERFORMANCES

THE high school student is not qualified to act as musical critic any more than he is qualified for literary criticism. But he can give an objective report of a musical performance within his limitations and add his own impression, for there may be comment in the musical report as there is comment on the play, the book, the film. Such comment, however, must be to the point and in the light of the facts of the performance. There must be no vague generalities. The reader is primarily interested in facts.

The musical report for the high school paper may have to do with a performance outside of school that will be of interest to readers of the paper, or it may deal with a school performance.

Because the enjoyment of any art is both emotional and intelligent, and only those with some knowledge of the art may enjoy intelligently, the ideal student reporter of musical events is one who has some knowledge of music as well as of journalism. He should be able to infuse just enough technical comment into his story to give it reality, just as the sports writer uses enough of the vernacular to make his account live for the enthusiast as well as for the reader who has no technical knowledge. However, even without such knowledge a student may report facts and his impression of them for practice.

Whatever specific information from the program will interest readers, should be presented.

The principles of news writing hold if the report is straight news.

The principles of feature writing hold if the performance is of a nature to be best presented as a feature story.

## REPORTS OF MUSICAL PERFORMANCES

For two hours yesterday afternoon the red-and-gold Metropolitan Opera House became a church in eternal Rome, filled with choral music of such peaceful beauty that it was like a benediction on a dreary, sticky New York Sunday. It was the first American appearance in eight years of the organization known familiarly as the Vatican Choirs, but more truthfully as the Roman Polyphonic Singers, a chorus of sixty men and boys picked from four historic churches in Rome.

There was an artificial church atmosphere in their first appearance, but no artifice was necessary to bring out the magic of these choir voices, so rich and velvety that they suggested a Raphael painting. The mellow ring of church bells announced the start of their program, and when the singers marched out on the stage, in red and white vestments, they stood with the first act setting of "Tosca" behind them, a canvas representation which easily suggested their own churches in Rome.

They had little opportunity to show how versatile a chorus they were, for only one type of music was on their program. It was the religious music which has come down to us from Palestrina and his contemporaries, polyphony which has echoed from choir lofts for centuries and which still brings breaths of incense whenever it is effectively sung. In this music the singers from Rome displayed undeniable effectiveness.

Their leader, the Right Rev. Mgr. Raffaele Casimiri, has used good, flexible voices which apparently have been steeped in the exacting traditions of the Vatican. By discipline and training he has welded them into a choir of exceptional powers. Their attacks were crisp and definite, for

the most part, their tone had volume and smoothness of texture, except in the more exuberant passages, and they were responsive to their leader's demands, with crescendos swelling with little apparent effort.

Some of their singing, notably at the beginning of the program, lacked the necessary balance and blend of tone. An "Ave Maria" by Toma de Victoria suffered because of one tenor and one baritone whose voices stood out, and their opening "Inno a Roma," by Luca Marenzio, lacked smoothness.

Where this chorus shone was in the prayerful, subdued music in which the pure, clear voices of the boy sopranos could float across the auditorium and melt away almost imperceptibly. Still more unusual, in Palestrina's "Peccantem Me," was the performance of the basses, who carried out their own pianissimo with the children's voices without shattering the exquisite blend of tone. Later the men's voices were heard alone in a mournful "Tenebræ Factæ Sunt," by de Victoria, with such haunting effect that the number had to be repeated at the insistence of the audience. The climax of the program was the Credo from Palestrina's great "Missa Papæ Marcelli," for six mixed voices. Here the chorus was launched upon a sea of polyphony which rose to a flood of glorious sound in the "Amen."

In this first concert the Vatican singers faced an audience which filled the galleries and surrounded the auditorium with a ring of standees. There was so much enthusiasm that four numbers had to be repeated and at the conclusion the audience stayed to applaud, while the singers bowed and sang an encore.

—New York Times.

# MUSIC

By LAWRENCE GILMAN

## Flagstad Sings Brünnhilde in "Siegfried" for the First Time Here

First performance at the Metropolitan this season of Wagner's "Siegfried."

### CAST

Siegfried.....Lauritz Melchior  
Mime.....Karl Laufkoetter  
The Wanderer.....Friedrich Schorr  
Alberich.....Eduard Habich  
Fafner.....Emanuel List  
Erda.....Kerstin Thorborg  
Brünnhilde.....Kirsten Flagstad  
Voice of the Forest Bird.....Stella Andrevva  
Conductor.....Artur Bodanzky  
Stage Director.....Leopold Sachse

**R**ICHARD WAGNER, who hated music critics all his life (and no wonder), took an inspired revenge upon them when he wrote his "Siegfried" and placed its crucial scene at the end of the four-hour score. For this requires every critic who reviews an evening performance of the work with a new Brünnhilde in the cast to accomplish the neatest of journalistic tricks: that of witnessing the lady's final surrender shortly before midnight and getting an account of it into his paper at virtually the same moment.

But since the woes of critics are unspeakably remote from public interest, let it be said without further ado that when Kirsten Flagstad sang her first "Siegfried" Brünnhilde last evening at the Metropolitan, she set before us one of the greatest of her numerous great achievements in the revelation of noble and heroic beauty.

\* \* \*

She sang the rôle more than a year ago in San Francisco; but her devoted New York public, oddly enough, was obliged to wait until last night to witness an impersonation which makes all possible comparisons seem futile and preposterous.

From the moment that she rose upon her couch and looked about her, raising her arms in greeting to the sun, the light, the day, accompanied by music whose resurrectional ecstasy takes away the breath, she was the visual and aural image of Wagner's

tonal poetry. The beauty and fidelity of the presented image—the noble loveliness of the radiant face, the gestures of touching simplicity, dignity, naturalness, and grace, the pealing splendor and purity of the matchless voice—these were living symbols of the rapture and majesty and tenderness of Wagner's creative thought.

\* \* \*

The use of the unique voice, the delivery of the musical phrases and the words, were deeply and ceaselessly expressive. When she sang, "Lang war mein Schlaf," the sadness that clouded momentarily the shining tones was like a passing memory of the Valkyr's tragic punishment. But the lofty and heroic splendor with which she shaped the contours of her Olympian greeting to the gods and to the morning earth were fretted with the golden fire of Wagner's mountain dawn.

\* \* \*

There is no time to speak here, even briefly, of the countless felicities that mark this astonishing achievement of Mme. Flagstad's—astonishing even to those who fancied that they had taken the measure of this artist's greatness. There will be other opportunities to consider and extol it, for "Siegfried," with the new and wonderful Brünnhilde, is announced for its first repetition at next week's Saturday matinee.

Nor is it possible to speak here concerning other features of last night's "Siegfried" performance, which yielded the novel and vivid Mime of Mr. Laufkoetter, the Erda of Mme. Thorborg, the familiar excellence of Mr. Melchior's exuberant hero, the unsurpassed Wanderer of Mr. Schorr. These things must wait. The evening, from every point of view, was Kirsten Flagstad's. Moreover, the sun is in one's eyes.

—New York *Herald Tribune*.

With the exquisite repression that has made him one of the foremost

figures on the concert stage in America, Roland Hayes, Negro tenor, gave a varied program of song at the Odeon Thursday, beginning with a group whose most modern composer was Handel and including several Schubert compositions, four songs by modern composers and a collection of Negro spirituals.

A magnificent sense of values unquestionably based upon a musical education of the highest order and an innate sense of refinement, make a song by Hayes a thing of artistic beauty, painted in the colors that its composition and spirit demand, rather than in the colors that might make it more strikingly, if incorrectly dramatic.

So it is that the Negro singer's predominant characteristic is an exquisite taste which is shown almost as much in his program selections as in the manner in which he gives them. His first group last night, for instance, included Francesco Gasparini's "Caro Laccio," Scarlatti's "Chi Vuol Inamorarsi," and Handel's gently declamatory "Oft On A Plot of Rising Ground."

A Schubert group, particularly adapted to Hayes' gently soulful rendition included "The Crow," "The Post," "The Mock Suns," "Whither?" and as an encore the lovely "Youth at the Spring."

The third group, of more modern compositions, began with Rachmaninoff's "Songs of Georgia," and included Quilter's "I Will Go With My Father a-Ploughing," Avery Robinson's musical setting for Heinrich Heine's "Shadow," and Gerald Tyler's delightfully modern "Ships That Pass in the Night."

The group called for an encore which was "Water Boy," a Negro work song. The selection served to introduce what was probably the *pièce de résistance* of the concert to many in the auditorium, a group of Negro spirituals, which Hayes sang with all the refinement of his earlier groups but with an added spirit of rollicking joy or deep spiritual feeling, depending on the mood of the composition. The concert closed with "The Crucifixion," a deeply religious declamation, sung without accompaniment. It

is probably the most powerful piece in the singer's repertoire.

—St. Louis *Post-Dispatch*.

#### By W. J. HENDERSON.

"Caponaschi," opera in three acts, prologue and epilogue, book by Arthur Goodrich after Browning's "Ring and the Book," music by Richard Hageman, had its first American performance last evening at the Metropolitan Opera House. It had previously been given in Europe. The work, conducted by the composer, was sung by a cast almost wholly American, with Mario Chamlee in the name part, Lawrence Tibbett as the villain, and Helen Jepson as the unfortunate heroine.

There were new scenery, new costumes, agile dances by the American Ballet and indeed all the elements employed through more than a century to create the species of musico-dramatic spectacle which has been the most pretentious form of theatrical entertainment for aristocracies and the despair of purists. The production was witnessed by a large convocation of registered and unregistered supporters of the lyric drama and was duly and appropriately applauded.

The story of the opera has been rehearsed in these columns. To recapitulate briefly: it tells of the plots of a husband to get possession of his wife's money by removing possible heirs (her father and mother) and finally herself. His attempt to destroy Caponaschi, the priest who protects her, are foiled by the Pope himself, who secretly listens to the evidence presented before an ecclesiastical court, condemns the plotter to death and glorifies the priest. The action begins and ends in the trial chamber, the three acts of the opera presenting in dramatic delineation the story told by the husband and the priest. The epilogue, be it immediately noted, with the tall and white-haired Pope unexpectedly appearing and solemnly pronouncing sentence, has most of the essence of the original Browning, is the most dramatic scene in the opera and contains some of the best music.

That the Browning story is thoroughly dramatic was long ago locally

demonstrated in Walter Hampden's play. But the opera libretto is singularly inept. It consists largely of short sentences of dialogue affording little basis for those broad expansions of lyric music which are essential to the creation of eloquent operatic utterance. The patience of the audience is tried while characters make many entrances and exits and converse in plodding recitations. The orchestra bears the burden of expression and there is far too much orchestral music. The play is constructed in many scenes and necessitates interludes while the changes are being made and these interludes are all stretched to the tenuity of gossamer.

It is unfortunate that the first act is the best. The prologue has little to commend it beyond two passing bits of cantilena for Caponsacchi. The ensuing scene of the carnival at Arezzo introduces a ballet which is well composed, but of no great moment except in the matter of excessive length. The choreography is not expertly devised; in some of the numbers the dancers have difficulty in executing the steps to the music, and there is too much use of certain conventional classic patterns which seem distinctly opposed to the spirit of the scene.

But the act is animated in its pictures. The disguised priests add a much-needed touch of gayety to it, and the choruses have sonority, if little else. However, the entire act is marred by incessant comings and goings and the innumerable broken phrases of dialogue already mentioned. There is a want of vocal continuity. One gets no definite impression of musical development or climax. In the first scene of the second act in Caponsacchi's cell there are some fragments of vocal melody, but again the composer finds himself beset by the continually pressing demand of explanation of the plots of Guido. In the second scene of this act we reach the inevitable love duet for Pompilia and her sacerdotal defender. It is well written, fluent and singable. One would look for nothing else from the pen of such an experienced song writer, coach, operatic conductor or sound musician as Richard Hageman. And

here, as elsewhere throughout the opera, the orchestration is opulent.

But people in this town have shown that they will not go to opera chiefly to hear the orchestra. The third scene of the act takes place at the inn at Castlenovo, where Guido vainly endeavors to trap Pompilia and Caponsacchi in a compromising situation. Pompilia is now with child and over the babe of the landlord's wife sings some mother music which is melodious and suitable in mood. The rest of the act is ejaculatory and physically very busy. Short vocal utterances continue to predominate and are sometimes rudely Browningsque. For example:

"I see him now,  
His black figure the opprobrious blur  
Against all peace and joy and light  
and life"

But it would be unprofitable to go further into details. The ultimate conviction is that the opera offers too few spaces for the expansion of engaging vocal expression and too many for the explosive and stentorian bawlings to which Mr. Tibbett's role compelled him to resort. All that remains to be said about the music is that the entire score reflects Mr. Hageman's long experience as a conductor, but that nowhere emerges any idea of sharply drawn individuality. And in the end there remains a perplexing impression that the opera as a whole suffers from a want of vitalizing sense of the theater. Much of the music falls between stage and orchestra pit and there are almost none of those well developed musical climaxes so essential to the pulse of an opera score.

Mr. Chamlee rendered to librettist and composer complete artistic service; he projected across the footlights all of musical value and dramatic significance that they had been able to amass in his role. His Caponsacchi was as clearly drawn as possible and was enunciated, sung and acted well. Helen Jepson as Pompilia exhibited all the beauty of her voice, which is one of delightful quality and of plentiful power. But Miss Jepson too often exhibited a singular faculty of self-effacement and left one with a baffled feeling that he had been listening to a disembodied

spirit. The priest went to a vast amount of trouble about an exceedingly colorless lady.

The compulsion of his role to stride about the stage after the fashion of the old-time melodramatic villain and to roar incessantly was more than Mr. Tibbett could combat. It may be that before the next performance the popular baritone will contrive some plan for adopting the wise second thought of Bully Bottom: "I will roar you an' 'twere any nightingale." But prob-

ably, if the roar is excised, the emasculation of this whooping villain will follow.

The minor roles were generally in competent hands. Only the Pope had prominence among them and Mr. Cordon's impersonation had dignity of bearing and vocal style. The audience received the singers after the curtain with warm recognition of their efforts, but there was no evidence of enthusiasm for the work itself.

—New York Sun.

## EXERCISES

1. In the music reports printed in this chapter what appeals to the lay reader? What appeals to the student of music? What is played up in each report?

2. Clip from a daily paper a musical report that interests you. Why are you interested? What has the critic featured? If the performance is repeated, do you want to hear it?

3. List the musical critics that you find in all the metropolitan dailies.

4. Collect five musical reports. Note what is played up in each.

5. Write a report of the chorus at your next assembly.

6. Write an imaginary report of a jazz recital.

7. Listen to a concert over the radio and make a report.

8. Go to a Young People's Concert or any other concert next Saturday and write it up. You cannot write up the facts of the whole concert. Select the high lights.

9. Report a musical comedy or an opera or any amateur musical performance.

10. Report any musical event of your school.

11. In presenting the lyric to a class, a certain teacher always sings with the group some lyrics by Ben Jonson, Robert Burns, Lord Byron, Shakespeare, Thomas Moore, Tennyson. What lyrics do you know by these poets? Hum the airs of some of them.

12. Make a list of some well-known contemporary musicians. What instrument does each play? Tell something about each one.

13. Name some famous classic composers. In your reports make use of whatever knowledge you acquire about them.

## Chapter XXV

### REVIEWING THE RADIO PROGRAM

THE character of the radio program determines the nature of the report to be written. News of the day, speeches, debates, concerts, operas—all presented over the air—call for treatment already considered in these pages. The play written especially for radio, however, requires somewhat different consideration since it has created a new technique. The actors, the setting, the movement, which on stage and screen are presented to the eye, are now presented to the ear. Intermissions marked for the eye by the fall of the curtain, the darkening of the house, are now signaled to the ear through the musical interlude or some such device, followed often by the pause for station identification and the persuasive voice of the advertiser selling his range of commodities from romance to soup.

The imagination of the listener is more actively a part of the radio drama than it ever was, even in Shakespeare's day when there was no scenery and the couplet often marked the closing of a scene. It is not improbable that the training received by devotees of the microphone prepared the public for such a performance as "Our Town" by Thornton Wilder in which Frank Craven narrates a large part of the action, and a few trellises, ladders, and chairs are the only stage properties.

In his foreword to *The Fall of the City*, Archibald MacLeish who made microphone history through his use of the radio as a medium for his artistry, makes a strong case for radio drama. Read it in the review on p. 250.

Radio has an advantage over other mediums in the enormous public that it can reach. When taste for the theatre has been improved as taste for music has most certainly been improved through radio, listeners who now accept for entertainment the "green and yellow basket" and "stop beating 'round the mulberry bush, the mulberry bush" may turn the dial instead to a worth-while play. Many plays were on the schedule of the week that closes with this writing: Commander Edward Ellsberg's *Hell on Ice*, Kipling's *Brushwood Boy* and *The Phantom Rickshaw*, and *Berkeley Square*, in the Hollywood Hotel program, to mention a few. There will be others every week.

Strangely enough, the press has provided no regular space for criticism of the radio drama. The most it offers is the daily schedule of programs. While it thus lags behind, the high school journalist has a chance to do some pioneering. By his lively reviews he may awaken his fellows to the newest of arts and thus become an influence in the development of the radio theatre. The youth of the country comprise a large part of the radio audience, and with education they are capable of fine discrimination. Indeed from the shadowy period when plays were first presented on the steps of the church they have been the most ardent supporters of the drama. Writers of distinction have considered radio a worth-while medium for serious drama—Archibald MacLeish, Stephen Vincent Benet, Maxwell Anderson, Eugene O'Neill, and others. The Columbia Workshop has made it possible for the public to hear their work. But every art needs support before it can develop fully. Directors of radio as well as the general public need to be educated to worth-while drama, that is, drama of high quality, so that it will not have to be crowded off the air for useless twaddle, which by no stretch of a high school journalist's imagination may pass for intelligent dialogue, much less drama.

There has never been a field which offers the student of journalism so genuine an opportunity for far-reaching service. In this he may be a real leader; not play at being one. If he succeeds in the task he sets for himself, he may even have a part in reminding the daily press of an overlooked obligation to the newest of arts and those who have talent further to develop it.

In his review of the radio play, the journalist may wish to consider—besides the play—the following points:

The narrator or commentator in the play (not the broadcasting company announcer).

Economies effected by the narrator.

Management of setting, character, movement.

Devices to suggest stage atmosphere: wind, rain, time, etc.

Devices used to suggest change of scene.

Appropriate? Inappropriate?

How voices come over the air.

Effect of the play on the listening audience.

What made the strongest impression?

Comparison, possibly, with other plays written especially for microphone.



## REVIEWS

### THE PLAY

#### **The Fall of the City** **By Archibald MacLeish**

Reviewed by  
RALPH THOMPSON

**I**T is not impossible that students of American life and letters will come to regard April 11, 1937, as a day of more than ordinary significance, for on the evening of April 11 Archibald MacLeish's verse drama called "The Fall of the City," written especially for the radio, was broadcast over the Columbia network with a distinguished cast including Orson Welles and Burgess Meredith.

Although I have the highest admiration for it, I don't intend to inquire here into the question of whether "The Fall of the City" is the greatest drama ever written by an American, or the greatest poetry, or the greatest anything else. What seems far more important than comparisons or superlatives is the fact that this broadcast proved, perhaps for the first time, that the radio has an enormous artistic potential and that music is not the only means by which its commercial banalities may be tempered.

#### **Foreword**

Those who buy the newly published text of the play (Farrar & Rinehart, 50 cents) will see that Mr. MacLeish, in a foreword urging other poets to follow his example, is fully aware of what he has accomplished. Radio drama is, he points out, the ideal vehicle for expression in verse, for it consists of spoken words alone, and the spoken word is "an implement which poets have always claimed to use with a special authority." Since verse is always artificial, on the stage it clashes with the physical reality of the scene and of the actors. Over the radio it meets neither of these obstacles. As Mr. MacLeish explains:

Over the radio verse has no visual presence to compete with. Only the ear is engaged and the ear is already half poet. It believes at once: creates and believes. It is the eye which is the realist. It is the eye which must fit everything together, must see everything before and behind. It is the eye

and not the ear which refuses to believe in the lovely girlhood of the middle-aged soprano who sings Isolde, or the delicate, water-troubling slenderness of the three fat Rhine maidens ridiculously paddling at the ends of three steel ropes. With the eye closed or staring at nothing verse has every power over the ear. The ear accepts, accepts and believes, accepts and creates. The ear is the poet's perfect audience, his only true audience. And it is radio and only radio which can give him public access to this perfect friend.

Mr. MacLeish goes on to say that in the person of the radio announcer the dramatic poet has a gift from heaven. The announcer, an integral and normal part of every commercial broadcast, can be used by the poet as a substitute for the awkward chorus or commentator—and some sort of chorus or commentator is necessary for perspective and "that three-dimensional depth without which great poetic drama cannot exist." Finally, costs of production on the radio are relatively low in comparison to those of the stage, and the production itself reaches out to an infinitely larger audience than either the stage or the printed page affords.

But mere theorizing, however enthusiastic, would not alone prove very much about the future of radio plays in verse. What gives Mr. MacLeish's statements weight is the fact that "The Fall of the City" not only embodies new ideas, but is in itself a subtle and arresting piece of work. Nor need there be worry over the effect upon the author's talents of his experiment in a relatively "vulgar" medium; "The Fall of the City" contains verse as strong and compelling as anything Mr. MacLeish has ever written—and that, I think, means verse as strong and compelling as any written today.

The play itself may be briefly described, but those who are interested will read it for themselves. The scene is the city—a city. There have been recent portents of disaster, and a great crowd, nervous, anxious and patient, has gathered together. The voice of the Announcer is heard explaining in a matter-of-fact tone what he sees before his eyes:

We are here on the central plaza.  
We are well off to the eastward edge.  
There is a kind of terrace over the crowd here.  
It is precisely four minutes to twelve.  
The crowd is enormous: there might be ten thousand:  
There might be more: the whole square is faces.  
Opposite over the roofs are the mountains.  
It is quite clear: there are birds circling.  
We think they are kites by the look: they are very high. . . .

With these words the drama begins. The Announcer continues his description, interrupted now and again by voices from the crowd or by those of individuals. The tension gradually increases. The people begin to mill about. Their Cabinet Ministers, gathered on a platform off to one side, try to reassure them. Then a messenger breaks in, breathless, to tell of a conqueror who has landed on the seacoast and is marching toward the city.

The people are bewildered, and none of the advice offered by orators makes them any less so. They despair because there is no "strong man" to lead them and tell them

what to do. They want, above all, certainty, assurance, order. They prefer a master to the strain of deciding issues for themselves.

### Conqueror

Suddenly the conqueror appears. Every one cowers before him. He walks in clanking armor across the quiet square. He mounts the great stairway. He turns. He raises his arm. He opens his visor.

The Announcer, after a moment of shocked silence, finds his voice again. There is no face under the visor, he exclaims in a whisper, no head in the helmet, no body in the armor:

The metal is empty! The armor is empty! I tell you

There's no one at all there: there's only the metal:

The barrel of metal: the bundle of armor. It's empty!

The people still grovel on the paving. Then, when the conqueror lifts an imperious arm again, they rise and greet him with a shout of relief and happiness. At last they have found their master, and their "long labor of liberty" is ended. "The city has fallen," says the Announcer in a flat voice. End.

—New York Times.

## MUSIC

### By LAWRENCE GILMAN

First broadcast of the season by the NBC Symphony Orchestra under the direction of Arturo Toscanini from studio 8-H of the RCA Building, Radio City, New York.

#### PROGRAM

1. Fantasia on a Theme by Tallis, Vaughan Williams
2. Symphony No. 3, in F..... Brahms
- Intermission
3. Notturmo and Novelletta..... Martucci
4. "Romeo and Juliet"..... Tchaikovsky

**T**HE First Musician of the World began the symphonic season in New York last Saturday with the opening concert of a series that is bound to be unrivaled. For wherever and whenever Mr. Toscanini stands before an orchestra, wells that were sealed up are opened, and walled gardens (as John Donne said) inherit all the light of all the sun, and we are reminded that beauty and genius are matters of unsearchable counsel and the secret wisdom of the few.

\* \* \*

Communications such as Mr. Toscanini gives us are as rare as they are prizable. Music "leans her ear in many a secret place"; and those who overhear should realize the inestimable nature of their privilege.

So it was gratifying to observe on Saturday in the NBC's largest studio, an assemblage that welcomed Mr. Toscanini with a fervor and intensity which seemed as though they could not easily be slaked.

Possibly there were various realizations in the minds of the audience. Perhaps they had been aware of the frailness of those barriers that stand today between the things that are precious to civilized men, and the forces of evil and savagery that would destroy them.

\* \* \*

Doubtless it was with no thought of these matters that Mr. Toscanini had chosen for his first number a work by one of the noblest and most

exalted spirits among the music-makers of our time, whose own music is a rebuke to the barbarism that would disrupt the world.

The work in question was Vaughan Williams's "Fantasia on a Theme by Thomas Tallis." Tallis himself, a contemporary of Palestrina and one of the great masters of English music in the sixteenth century, wrought superbly in the spacious and sovereign style of his period. He was organist of Waltham Abbey until the dissolution of the abbey in 1540, when he was dismissed with 20 shillings for wages and a bonus of 20 more.

\* \* \*

Tallis wrote in all the musical forms practiced in his day, but the major part of his compositions are vocal church music. He was so great a genius that he could combine the most elaborate subtlety of organization with the most spontaneous and full-throated exercise of the grand style. He could be searchingly tender and intimate, as in the delicately lovely work, "O Lord Give Thy Holy Spirit," or he could sweep the whole gamut of majestic utterance in his five-part "Absterge Domine" or the famous "O sacrum convivium" from the "Cantiones Sacrae"; and he could toss off such dazzling bravura writing as the splendid and extraordinary forty-part motet, "Spem in alium non habui," written for eight choirs of five parts each—at once a prodigious tour de force and a beautiful work of art.

\* \* \*

Vaughan Williams's magnificent *Fantasia* is based upon a modal tune which Tallis composed more than three centuries ago. His successor has transfigured this tune. The *Fantasia* is put upon a double orchestra of strings, and these choirs, subtly divided, make music that might have come from the brain and imagination of Tallis himself—from a man for whom the Church was an unflinching source of the beauty of holiness.

This music spreads about us the shadows and the loftiness and the noble grandeur of structures in which men have worshiped and communed across the years. The somber and

archaic harmonization, with its daring yet sensitive use of the cross-relations and dissonantal textures that characterized the writing of Tallis's period, combine to evoke for the imagination a valid musical image of that distant day when English music was indisputably glorious, and need not have been ashamed to hold up its head even in the presence of Palestrina.

\* \* \*

Mr. Toscanini had conducted this music here before, but never with his present orchestra, and never with so glowing and so rich a beauty, so clear a definition of the architectural splendor of the score. Nobility inhabits this music like an essence; and nobility inhabited the playing of the orchestra's exceptional strings, and turned them into voices of faith and prayer and aspiration.

\* \* \*

But the towering achievement of the concert was the incandescent illumination by Toscanini and the orchestra of Brahms' *F* major Symphony. Once again Mr. Toscanini, conducting a work for those of us who had heard it countless times before, gave us the strange illusion that we were hearing it for the first time, as though the music had been dipped in some renewing spring, touched with some mysteriously quickening flame. Toscanini himself had never, in my experience of his contacts with this symphony, made it sound for us as it did Saturday night. Vital and mystically energizing as he always is, he seemed in this performance to traverse the music like a disembodied force. The demoniacal intensity and flame and power of it shortened the breath and dazed the mind.

There are some who insist that this symphony is capital among the mighty four of Brahms; and last night (forgetting for a moment the sublimities of the matchless *Symphony in C minor*) one was almost tempted to believe that this was so.

\* \* \*

As for the orchestra, it has been improved by various replacements notably in the brass section, and is now indubitably one of the great orchestras of the world. It had never

played so beautifully and puissantly, with so electrifying and sustained an eloquence, as it did in the three major items of the program, the last of which, Tchaikovsky's "Romeo and Juliet," acquired for an evening the stride and passion of a tragic masterpiece. Nor can one forget the orchestra's finesse and delicate precision in

the familiar and ingratiating pieces by Martucci.

\* \* \*

Thus are we enriched again by the presence of an incomparable embodiment of the spirit's life. Toscanini has returned. Why should he ever leave us?

—New York *Herald Tribune*.

## EXERCISES

1. Go through a radio program schedule published in a Sunday paper and prepare a briefer schedule of plays, music, and other cultural matter to interest high school students.

2. Go through the same schedule and mark for your own benefit the programs that you wish to hear during the coming week. Review one of these programs. Prepare for your review by looking up the author of the play in *Living Authors* or *Authors Today and Yesterday*. Where have you met him before? How? When?

3. Distinguished authors who have considered radio a worthwhile medium for serious drama are mentioned in this chapter. Consult the Readers Guide to see what they have been doing in the past six months. What other distinguished writers have written plays especially for the microphone?

4. The Columbia Workshop is a regular program on the air. Tune in and review the current production.

5. Consult the schedule of radio drama for the week and agree to divide the reviewing among the members of the class. Cover the program assigned to you and review the play. Make use of previous microphone plays to enrich your review. Likewise cover musical programs.

6. Make a list of books to read in preparation for a cultural program to come. The library shelf and the library catalogue may help you.

7. In *Jane Eyre*, presented by the Columbia Workshop, Jane tells her own story in the first person between very short episodes. In *The Fall of the City* the narrator stands in the market place and reports what he sees, just as the radio announcer reports an inauguration scene or a football game. Comment on these methods as to limitations and advantages.

## 8. See what you can do with any of the following:

Shakespeare to the Microphone!  
Columbia Workshop on the Air  
Verse As an Over-the-Air Medium  
The New Poetry on the Air  
Humor of Radio Advertising  
Give the Public What It Wants!  
Radio and Public Taste  
These Radio Serials  
Stokowski Creates a Public  
A New World Is Opened  
The Lone Ranger—Screen and Microphone  
Radio for the Blind

## Chapter XXVI

### THE COLUMN

**N**O WRITING in a newspaper demands greater skill and taste than the writing of the "Column." Students clamor for the editorship, but they must demonstrate their reliability, good judgment, and kindly attitude to their fellows and life in general about them before they are capable of this responsibility. If the columnist would try his wings he should remember that whether the column be a literary column, a humor column, a combination column compounded of wisdom, satire, gentle humor, playful observations, poetry, and sharp criticism, it should be excellent of its kind. It should sparkle.

1. Use first-hand material. Life about you furnishes the best fabric for humor. Be timely. The pun is the lowest form of wit. Find other ways of provoking laughter. Don't clip jokes from other periodicals.

2. Blessed are the clean of heart. Nothing coarse or vulgar should ever appear. The gayest mirth is free of embarrassment to others.

3. Charity is kind. Never joke about a personal matter that is half true; it may hurt. Nor hold up to ridicule what others regard as sacred, however clever the contribution may be.

For the high school paper a column of short items of many varieties is usually more satisfactory than a continuous column on one subject, unless, of course, a student with the rare gift of humor is on the staff. Slip cuts help a humor column.

NOTE.—In your exchange column don't criticize the faults of your exchanges. There must be something in a paper from Detroit or Kalamazoo that interests you because it is new, or strange, or picturesque, or unexpected. Note it and comment. Remember that the student staff, like yours, is most likely in earnest. A sharp thrust from a "smart-aleck" exchange is discourteous and perhaps even discouraging.

# The First Reader

By

HARRY HANSEN

## Beebe Tells Us Some More Amazing Facts About Deep Sea Life and Its Activities; This Time from the Gulf of California.

This man Beebe is an amazing character. Looking something like a fence rail in his shorts, he hovers over tropical waters with infinite patience. Sometimes he picks up a bit of floating cork and discovers that it is alive with microscopic animals. Then he battles with a whale shark, forty-two feet long from head to tip of tail and weighing approximately eight tons. All of which comes under the head of scientific investigation.

By this time readers of the Atlantic, Harper's, National Geographic and a dozen other magazines know William Beebe and his ways. Readers of "Half Mile Down" have even better knowledge of his queer antics—such as shutting himself up in a metal sphere and descending into the coral depths of Bermuda, farther down than man ever went before—just the opposite of the Brothers Picard, who essay the stratosphere. Beebe gathers information about the habits of anything that lives in sea water, robs it of all privacy, tells the world. His latest is "Zaca Venture," the story of what he found on a visit to the Gulf of California in the Zaca, a two-masted Diesel schooner 118 feet over all, with a tonnage of 84, owned by Templeton Crocker, from March to May in 1936.

\* \* \*

### *Finds Out All About Fish.*

The reason for William Beebe's popularity as a writer about birds and fish is no secret. He is perennially curious about all forms of life, forever interested and enthusiastic. Every trip opens wonderful adventures. A stay in the Bay of Santa Inez becomes "a week in Paradise." It is "Inez the Perfect." Not far beyond are "the magic banks."

Beebe never worries about going empty-

handed. For instance, there was the afternoon when he swung out over the rail and assumed his favorite perch at the end of the boom-walk. Something was bound to interest him in that sea water. Finally it came, a bit of cork two inches across. He put it under the microscope and saw that it was "animated with active lives, all uninterruptedly and terrifically busy about their affairs" and quite unaware of Hitler. Barnacles and barnacles growing on barnacles; a "herd of naked mollusks"—twenty in all, all "unbelievably busy," a flatworm, oozing along; an amphipod waving his swimmerets. How does an amphipod wave his swimmerets? Search me. I've never met one. I'm just getting an education.

Turtles, lizards, worms, fish, birds—it would be impossible to comment here on all the objects William Beebe found in the Gulf of California. Whenever he writes about them he remembers the years that have gone into their history—the mutations of the ages that they represent. He knows that the flight of birds is so characteristic that it defines families and species; he tells how they vary in flight. He is so wrapped up in the ways of animal life that when he describes a man coming out of the water with a great octopus twisting around his arm he sees it only with the naturalist's eager eyes:—"It was a beautiful deep shade of green, but shifted color to a creamy white almost as rapidly as it changed holds." Then there are "the sleeping postures of the fish"—fancy that! Rockfish, leaning against rocks or lying on their sides fast asleep. And the puffers—"somnolent drifters," sleeping right side up, with a thin coating of sand on their backs. It reminds me that I have never given any thought to the hours when fish sleep—nor has anyone else except William Beebe. Yet why shouldn't they have their sleep as well as human beings? (Harcourt, Brace, \$3.)

\* \* \*

### *Emil Ludwig Protests Freuchen.*

Here, from Emil Ludwig, comes the second criticism of Peter Freuchen as an accurate reporter. You may recall that Samuel Marx denied the veracity of Freuchen's

account of his interview with Irving Thalberg, as told in "It's All Adventure." Mr. Ludwig has a similar protest. He writes from his home near Locarno, in Switzerland:—

"Dear Mr. Hansen:—With great interest I always read your reviews, especially if they are against me. But when I received an article of yours in the World-Telegram of June 30 on a book by Peter Freuchen I felt strangely troubled—not by you but by Freuchen, whom I admire so much.

"I read:—'Freuchen found Emil Ludwig so busy analyzing the great men of history that he had no time for the people around him. On one ocean voyage a stranger sent drinks of cognac to Ludwig and Freuchen; he was a Swede who had struck

oil in the United States and was lonely. Ludwig refused to drink the brandy and became incensed because the stranger had dared offer it to him.'

"I have undergone all sorts of criticisms, but to say that I refused a brandy offered to me is an offense I cannot suffer. Had it been a cocktail my refusal might have been true. Being a man who knows something about the great family of wines, I am not in favor of undrinkable mixtures. The fact is that I am always analyzing the people who surround me. That is where I get my ideas in the so-called 'great men' of history. But I confess if a man offers me a real old cognac I am ready to compare him to Napoleon. EMIL LUDWIG."

—New York World-Telegram.

## ON THE RECORD

By DOROTHY THOMPSON

### *More Grouse for Breakfast*

"I STRONGLY advise you against reading the papers this morning," said the grouse. "They are full of conditions and situations, of floods, menaces, tax programs, strikes, and, I regret, of your perpetual King Charles's head."

"My King Charles's head? Whoever are you talking about?"

"Wilhelm the Third, King and Emperor. And prophet. Christened Adolph. Surname Hitler. He hath spoken. Occasion is four years of his rule, and the beginning of four years more."

"Oh, give me the papers. What did he say?"

"Confine yourself to the grapefruit. I dislike women reading newspapers at breakfast. No woman can read a paper like a gentleman. Folded perpendicularly and elegantly held in one hand. Like all women, you get it into the coffee."

\* \* \*

"Well, then, what did he say?"

"He said he was for him. He said Heil, Hitler. He said he had known need and sorrow and now was bent with care and asked for four more years of it. The Reichstag stood up. The Reichstag sat down. The Reichstag cheered. The Reichstag left. Germany regenerated. Bloodless revolution. Four more years 'Mein Volk! Heil!'"

\* \* \*

"Why do you call him Wilhelm III? He would prefer to be likened to Bismarck."

"There are differences between the Kaiser and the prophet. For instance, the moustache. Both, you observe, wear them, and in both the moustache is the center of attention in the countenance. But the Kaiser's moustache is aggressive. The incumbent's is cuddled under the nose like a wee, sweet mousy. The Kaiser looks like somebody about to do something. Hitler looks as if he had just been caught doing something. Also, I believe, the Kaiser was accustomed to commune with God, whereas the prophet comes down from the mountains having communed with himself. Oh, yes, there are great differences. But there are greater similarities. The Kaiser broke with Russia, while deploring the danger of the Yellow Peril from Japan. The prophet breaks with Russia while glad-eying the Japs whom he has discovered to be Aryans along with the Arabic Moors. Have you been able to figure out why an African soldier on the Rhine is a pollution of the Nordic race, and is its savior in Spain? Both found themselves encircled by enemies; both admired England while deploring the English. Mr. Hitler, for instance, finds that the so-English Mr. Eden is doing his country a grave wrong by being so very un-English as to think like an Englishman. Like the Kaiser, Mr. Hitler thinks the English should think



like Germans. A grave error, made once before in history.

\* \* \*

"But the greatest similarity is in the cosmic mysticism of their dreams. And that is why they are alike, and neither of them in the least like Bismarck. Bismarck believed in blood and iron and German unity. But Bismarck knew precisely what he wanted. He also knew how to get it. He knew that he could not have both Russia and Britain as enemies. He made one his ally and he kept the other neutral. And when he got what he wanted, he stopped, and thereafter behaved like a good European. Bismarck will go down in history as the German statesman who knew when to stop."

\* \* \*

"Your historical remarks are interesting, but how about the speech?"

"In addition to congratulating the German people upon four years of himself, he was expected, you remember, to answer a speech by M. Blum. He did not, of course, do so, since the Germans have no dealings at present with subhumans, to which category M. Blum, by reason of his racial extraction, belongs by German definition. M. Blum was so subhuman as recently to suggest that now that Germany has equality, but lacks raw materials, foreign trade, international currency, and colonies, it might be well amicably to consider ways and means of getting them for Germany. He also was so subhuman as to suggest that the normal interchange of goods in the world is greatly facilitated by a peaceful atmosphere; that an international armaments race, in which every country spends the bulk of its national income on guns, is not the best accompaniment for a restoration of prosperity. M. Blum suggested that since all wars eventually end in peace conferences, it might spare a lot of wear and tear to have the peace conference first."

\* \* \*

"Well—and?"

"You can readily see that such an idea is the product of a degenerate mind, of a people gone soft, and could only occur to a Blum or an Anthony Eden or a Cordell Hull. It has the supreme dismerit in this period of history of being reasonable. Mr. Hitler, proudly ignored it. He said he had offered a disarmament pact three times; it had been refused, and now that there was

a man in power in France who might accept it, he would be hanged if he would offer it a fourth time. Or words to that effect.

\* \* \*

"Besides, Mr. Hitler, along with Japan, is engaged in a crusade. He will not be able to rest until he has saved all of us."

"From what?"

"From regimentation, planned economy, rigged trials, state control over the productive machinery, concentration camps, enforced exile, five-year plans, party dictatorship, suppression of religion, mass demonstrations, drilled youth, labor camps, a subservient press and education, mass propaganda, and the obsequious worship of one man."

"Saved us, from those?"

"I am telling you about the speech. Lest you become confused, Mr. Hitler wishes to save us all from Communism. There is, apparently, a great issue in the world. It is whether you and I shall eventually say 'Heil, Hitler!' or whether we shall say 'Heil, Stalin!'"

"But suppose we won't say either?"

"Your naive remark is democratic liberal idiocy. France says she won't say either, but she is buying cannon. Britain says she won't say either, but she is equipping every man, woman, and child with gas masks, and plugging the chimneys so they won't suck in gas while letting out smoke. Spain said she wouldn't say either, but look at her now."

"Oh, what a nice, comfortable, cosy thing a flood is!"

—New York *Herald Tribune*.

## THE Conning Tower

THE DIARY OF OUR OWN SAMUEL PEPYS

Saturday, October 8

TO THE STATION BETIMES WITH TIM, to set him upon the train to New York, and thence upon the other side of the station to catch up Polly Fadiman, and her husband, who had been barbered, and I was for saying "Good morning, Mr. Kip-Kip-Kip, with your hair cut just as short as mine," but thought better of offending him, he being mighty sensitive to such matters. So I home, where all the day, and listened to the broadcast of Columbia's victory, and it seemed to me that the talker had no doubt

that the Army would lose, with the score 18—6 in its favor. So to town, and to see "The Fabulous Invalid," and I liked the most part of it, but grew weary of the major ghosts. But Lord! it seems to me that the theater which is the Fabulous Invalid, is more vital now than in the days of its so-called vitality; that it is better, as to plays and actors, than ever. And as to the case for the theater, it seemed to me that the same thing had been said more eloquently in "Stage Door." And there is another Fabulous Invalid, the legitimate newspaper. For I have seen it counted out, as the prize ring has it, oftener than the stage. The magazines, the motor car, the tabloids, the cinema, and the radio—these are some of the things that have "menaced" journalism, and had it picking at the counterpane, yet it seems to me that the demand for a good newspaper is greater than it ever was, there being fewer of them in proportion than there were. But I think that soon they will improve in content, and that there will be greater instead of less independence, which causeth people to say that I am romantic and optimistic, and they are right, forasmuch as I am both, being paper-struck.

### Sunday, October 9

LAY AS LONG AS I COULD, WHICH was ten o'clock, and so read Jno. Fante's "Wait Until Spring, Bandini," mighty good, and I was minded to think of James Farrell, and how better his books might be at such a length, for the matter of the book was Farrellich, it seemed to me

### Monday, October 10

ALL DAY AT THE OFFICE AT work, and so home early and to bed.

### Tuesday, October 11

CALLED UP BETIMES BY MY CHILDREN, who told me that if I would get to the train I would better rise, and so I did, and to the station on a fine warm day, when I had liefer remain in the country than go to the city. So to the office, and the matter of John Strachey's admission to the country has come up again, he being not permitted to enter this democracy of the free, owing to some outworn law. Cometh a letter from Puerto Rico, from Muna Lee, and she hath taken some lines from "Evangeline," changing only September to October, and Acadian to Bohemian, thus:

### Bohemian Pastoral: October 1, 1938

Harvests were gathered in; and wild with the winds of October  
Wrestled the trees of the forest, as Jacob of old with his angel.  
Soon o'er the yellow fields, in silent and mournful procession  
Came from the neighboring hamlets and farms the Bohemian women,  
Pausing and looking back to gaze once more on their dwellings  
Ere they were shut from sight by the winding road and the woodland.  
Close at their sides their children ran, and urged on the oxen,  
While in their little hands they clasped some fragments of playthings.  
All day long the wains came laboring down from the village.  
Late in the afternoon, when the sun was near to his setting,  
Echoed far o'er the fields came the roll of drums from the churchyard.  
Then, as the night descended, the herds returned from their pastures;  
Sweet was the moist still air with the odor of milk from their udders;  
Lowing they waited, and long, at the well-known bars of the farmyard,  
Waited, and looked in vain for the voice and the hand of the milkmaid.  
Silence reigned in the streets; from the church no Angelus sounded,  
Rose no smoke from the roofs, and gleamed no lights from the windows.

H. W. L.

So worked a little and then to dinner with C. Holm, and took him about the town in the evening, and he walked to the station with me, and on the train met B. Javits and H. Rudkin, and they talked of foreign and domestic politics, on which they are fairly omniscient.

### Wednesday, October 12

TO THE CITY EARLY, AND mighty few passengers on the train, it being a holiday with the Exchange and the banks and such like, and to the office, and to luncheon at Libby's, where I have not been since the Evening Mail days, of a chowder of clams, and mince pie. So back to the office, and thence to the country, and in the evening Mrs. H. Lent and I to the school, to the Parent Teachers meeting, and mighty interesting too; and so home through such a fog that Mrs. Lent could hardly see to drive.

### Thursday, October 13

ON THE LATE TRAIN TO THE city, and at work until past five, and so with T. Hale to dinner, and he tells me some good things about Tom Dewey

### Friday, October 14

UP EARLY AND TO THE OFFICE at eight o'clock, and so made entries in my journal, and so early home.

F P A  
—New York Post.

## Fair Enough

By Westbrook Pegler

I find among newspapermen and particularly press association men a sense of resentment against the misuse of the word "Flash!" by radio commentators, advertising copy writers and the journalistic ignoranti who have never covered a story or filed a wire. My friend Mr. Al Green, the night chief operator of the United Press, says this is almost sacrilegious to him. That is a strong word, but I get his feeling and share it. A flash is just what the word itself suggests. It seldom contains more than half a dozen words and is used to announce some happening of vast importance. It is followed by a terse statement of the news, called a bulletin.

Flash is the highest rating in news value. Bulletins come next. Then come stories in the natural order of their importance as news or entertainment. On a news wire a story must always give way for a bulletin. Any point along the system may break in on any story or bulletin at any time to send a flash, such as "Flash! Chicago. Earthquake."

There is no such thing as an "Add Flash!" and any bureau manager along a press association system who had the gall to break in with a flash as cheap as some of the announcements which nowadays are handled as flashes on radio programs would be set back on his heels.

\* \* \*

### One "Flash!" That Failed.

Young bureau managers have made honest mistakes of this kind. In the early days of the World War a cub in the Pittsburgh bureau of the United Press broke into a heavy run of news one day with "Flash! Pittsburgh. Naval battle reported off New Jersey." Mr. Fred Ferguson, who was in the slot at the time, killed the flash, but the youth who sent it unfortunately was too far away.

The flash is a newspaper and press association signal to get ready for a story which will dominate page one. Flashes themselves, being quickly followed by bulletins and, as soon as possible, by a more comprehensive and coherent, though possibly brief, type of story called a "lead," are not intended to be cast in type at all. There is a dramatic spirit in the word, and it is rarely cheapened in the newspaper business.

Some bureaus do not have a flash in the course of a year, for a bulletin may not be of such importance as to justify the use of a preliminary flash.

The old method required the telegraph operator to yelp "Flash!" but the mechanization of the telegraph business abolished this dramatic note, and flashes are now signaled by alarm bells on the mechanical telegraph printers. But cheap divorces and routine births, marriages and deaths are not flash matter.

Some papers are more nimble than others in hitting the street with world-shaking stories after the warning flash. In Dallas in 1915 the Journal was entitled to a margin of fifteen minutes over the rival Dispatch on flash matter received by the United Press.

\* \* \*

### He Got Along with a Hatful of Type.

The Journal, a rich and luxurious paper, with more machinery than Bethlehem Steel and more red tape than a bankruptcy, was paying the entire cost of a long wire from Kansas City to Dallas. The Dispatch, also rich but very frugal, was operated almost single-handed by an underpaid but tumultuous youth named Ross Murphy, who got along with a hatful of type, one telephone and an invisible Remington typewriter that could have been used to crush rock and was worth more as an antique than it had been worth new as an astonishing invention, the marvelous mechanical writer.

Mr. Murphy received a flash on the sinking of the British cruiser Hampshire and the death of Lord Kitchener fifteen minutes later than the Dallas Journal but was selling his extras in front of the Journal office while the Journal's libel lawyer was still trying to persuade himself that the British Empire and Kitchener's estate would have no case under the horrible Texas libel law if the news were printed even if true.

The Texas libel law is the most menacing law of its kind in all the world.

It is an old saying in the newspaper business that you can't libel wrestlers or the

common cold, but it isn't altogether safe in Texas to conduct a swat-the-fly campaign

Enmeshed in his own mechanism, the Dallas Journal was beaten to the street from a fifteen-minute head start to the great pride of Mr. Murphy, who collapsed one day, however, and upon regaining consciousness remembered that he had not had anything to eat for three years and eight months. So he resigned from the Dallas Dispatch and went to Hollywood, where, last winter, he weighed 186 pounds and wore rich raiment. He eats every day now and thinks nothing of it.

—New York *World-Telegram*.

### A LINE O' TYPE OR TWO

*Hew to the Line, let the  
quips fall where they may.*

Reg. U S  
Pat Office

A little West Madison street cinema, the Pastime, is permanently closed, to make way for progress in the form of another restaurant. Gene Rich is reminded that when the theater first opened a call was made to a projection machine operator named Harry Wolf, asking him to be temporary motion picture operator. That was an even 27 years ago. "I always knew the job wouldn't be steady," gagged Operator Wolf.

### Mr. Stieper Scores

In your Monday TRIBUNE you state that a woman wanted a bus driver to slow up a little on State street so she could do her window shopping from the bus. If the driver had slowed up more than the usual speed in the heavily congested street he would have had to drive in reverse gear.

It always has been a pleasure to drive down State street and watch the pedestrians whiz by.

Burton A. Stieper.

### IMAGINATA.

I was a faun and leapt from crag to crag,  
Nodding my majestic head toward the sun  
As it spread its golden glory for my awaken-  
ing

And created minute sparklings on the surface  
Of the cool brooklet which murmured its way  
Down the hillside mirroring the bright tints  
Of the nodding flowers poised daintily on its  
banks.

The deep green wood with its soft foliage

Offered shelter from the glare of the warm-  
ing sun;

The leaves crackled gently under my dainty  
forefeet,

Making a soft cushion on which to place  
Polished hooves which scarce seemed to touch  
The earth from whence sprang this beauty  
Which I surveyed with calm and kingly  
grace.

G. Vivian Rossi.

### What! No Books?

A scout named Rosalie went into the public library the other day and saw the elevator attendant reading a House and Garden magazine for October, 1936.

Even if you didn't already know that times are tough you would have surmised it had you overheard the conversation of two women on a Clark street car. One confided to the other that her little boy was now six years old. "Six? Why, he should be working," said the other.

### By the Last Post.

*You would think that a person on vacation wouldn't even want to see a typewriter. And here I pick up the Line and find my vacationing pal giving out delightfully bucolic pieces on the gastronomic and scenic beauties of the Ozarks and signing herself as Marge of Sunrise Mountain Farm. I've okayed Marge's copy at a Michigan avenue agency for several years and I can assure you that nothing so lyrical as that has ever come across my desk to relieve the humdrum of the workaday world. Why must these writers turn out their best stuff when they aren't getting paid for it?*

I had a note before she left Chicago saying she was off to build a golf course on the back 40. Already she has devised ways to keep the snakes out of the holes. The balls are to be treated with a special flame colored paint to distinguish them from the native rocks. . . . I'll admit she's got something, though. I share with her a great love for those Missouri hills. Spring always makes me ache for that hazy blue skyline and the sight of old Razorback. On the other hand, raised as I was practically within sight of the Art Institute lions, I must confess I am extremely fond of grilled cheese sandwiches at the drug store.

Ottumwa's James.

### Here's How It Is Done In Glen Ellyn

With the chapel beautifully decorated with flowers and candles, lovely Miriam C. Perkins, daughter of Mr. and Mrs. C. A. Perkins, strode down the aisle of the First Methodist Episcopal church in Glen Ellyn to become the bride of Kenneth R. Hollister. . . .

—*Glen Ellyn Press* (relayed by Rowena Tingley).

### Miss Rand Covers the Field.

That conclave you might have seen last evening at 5 o'clock in the Blue Danube was Miss Sally Rand being interviewed by representatives of American Boy, Scholastic Editor, Wall Street Journal, Drivers' Journal, Farm Journal, and Editor and Publisher, a fairly diversified membership of Sigma Delta Chi, national journalistic fraternity, with whom she is attending luncheon today.

Paul Nelson, 33, has an office on the thirty-third floor of 333 North Michigan. Oddment good for one year only, gags James Kiper.

### Stock Market Stooge.

Tell me, robins, is it true,  
There's the desk-chained 'mong you too;  
Bird who graphs charts (but ne'er flies)  
Where fattest earthworms early rise.

John Stuart.

### Spanish Guitar Jam Sessions.

There has been a revival of interest of recent years in the Spanish guitar, and in Chicago the Classical Guitar society meets every two weeks at the home of its president, Theodorus Hofmeister, a member of the board of the Cliff Dwellers. Members bring their guitars and play the works of Fernando Sor and of Aguado, Spanish composers of the early nineteenth century; the compositions Bach did for the lute that Segovia transposed for the guitar, and a favorite of the gathering, Tremolo Etude, by the late Tarrega, founder of the modern Spanish guitar school.

Our own interest was aroused by listening to fine guitar playing the other night after dinner at the home of the Byron Harveys the younger. The player was Modesta Rivera, a Porto Rican who learned to play in Mexico under the tutelage of Guillermo Gomez, Mexican concert guitarist and com-

poser. He is a member of the Chicago Classical Guitar society. Mr. Rivera played classical pieces early in the evening, but was going good on rhumbas before the party was over. So were the guests.

JUNE PROVINCES.

—*Chicago Tribune*.

## STUFF and NONSENSE

By Don Rose

Consider the Snails of Bagdad

BROWSING about in search of material for uplifting advice to the young, I have discovered the snails of Bagdad. It all happened some time ago and the yarn recalls a more ancient legend of the hare and tortoise who agreed to run a race, for reasons that are never mentioned in the story. The hare took too many naps on the way and the tortoise just kept rolling along and finished first. When interviewed by the press, the tortoise credited his success entirely to patience, persistence and a determined intention to get where he was going, even if he didn't know why. Slow and sure wins the race, provided the other fellow can be trusted to fall asleep on the job. That's what the tortoise taught us.

A similar moral might be derived from the tale of the snails of Bagdad. Some years ago a herd of snails or flock of snails or school of snails—or whatever it is that makes a lot of snails—put to flight a squadron of airplanes and a hard-boiled unit of the British Army. It was a stern fight, but the snails outlasted the soldiers and were in possession of the field when last heard from. The Britisher is a persistent bloke, but when he walks out on a fight he is finished with it. Otherwise Americans might still be paying taxes on tea, instead of on everything else. All this happened near Bagdad. Bagdad is on the Tigris River, though there is also a Bagdad in Florida and another in Kentucky, both small places, but not notable for snails.

The British had decided to put an airplane base near Bagdad, since the Englishman has found out that a few airplanes are a big help in carrying the white man's burden without too many white man casualties. But, unfortunately, there were snails on the site selected. They were sick snails. They had a bad case of bilharziasis. Some prefer to call it schistosomiasis, but by any other name it would

still be an unpleasant disease which annoyed soldiers during the Great War. So the British decided that it was easier to move a few airplanes than to persuade several million sick snails to move house and the airplane base was transferred to Basra. It seems that the snails won the argument, as the plodding tortoise beat the hide off the hare. But another moral points the other way.

A lot of young men and maidens are about to emerge from high school by way of graduation, and the fable of the snails of Bagdad is adapted to their benefit. They will be told within the next few weeks that the world is in a mess, full of schistosomiasis and a variety of other social, economic and political diseases. The youngsters will be invited to clean it up. They will also be invited not to do anything unexpected while they are about it. Otherwise father, grandfather and teacher will throw fits. But the point of our parable is that it is sometimes a waste of time to patch up the troubles of a lot of sick snails. It is better to let the snails die at Bagdad and start a new business at Basra.

For a word of advice to the graduating class I suggest this is a fine time to cultivate

the state of mind which believes it is silly to spend time patching a poor piece of machinery. If you doubt it I refer you to Henry Ford, whose success is undoubtedly due to the fact that he and I agree on many points of economic philosophy. Mr. Ford is proud that he can junk an obsolete factory faster than I can change a tire on Penelope Packard. And if we old folks would trust and encourage the younger generation to do the same with rusty ideas and outmoded methods, the world would move faster. The sick snails would stay behind to die in undisturbed dignity, but the wings of progress would be taking off from a field free of the infections of prejudice, bad habits and traditional stupidity.

Graduating youngsters are often told that the way to get along is to work and think along the lines that have been laid down for them by their elders and betters. This is safe counsel and it is the nature of the older generation to play it safe. But when a snail won't move over it's a waste of time to argue with him. There's another base of operations at Basra, where there are no snails with bilharziasis.

—Philadelphia Public Ledger.

## Along El Camino Real With Ed Ainsworth

DATE PALM BEACH (Salton Sea) June 4.—Lina Basquette and her fourth husband, Henry Mollison, the English actor were just down here for a swim in the salt sea "where you can't sink." A lot of theatrical folk steal away down to this quiet spot to see Gus F. Eilers who used to be a theatrical man himself before he heeded the call of the desert and started this place on the shore of the Salton Sea. Lina must be getting quite domestic because she was taking down a recipe from Mrs. Eilers, who is known as the best cook in Coachella Valley . . .

### FISH

Mother Nature seems to have thought of everything in making this a tropical Mecca. She has even made it possible to keep delicate South Seas

←  
*Note the  
Pacific Coast  
flavor of this  
column*

fish outdoors in the wintertime, when ordinarily it's difficult to keep them alive even in aquariums. There's a warm well here which is piped into a large outdoor pool where live angel and moon fish and red swordtails, all aristocrats of tropical waters . . . Inside there's a Siamese fighting fish. They've been having fun with it lately. Somebody started holding a mirror alongside the tank and the fighting fish has been battling his image with great fury. He's a little puzzled, though, at not being able to get his mouth on the foe. They say the Siamese even will bet their wives on the outcome of a fighting-fish battle. Imagine going home and telling the little lady that you had just lost her in a fish fight . . .

### SURPRISE

This fellow John Hilton, the artist, seems to know everything. He just caught a very wild horned toad to enter in the California State Horned

Toad Derby at Coalinga June 25. He was showing me that even horned toads have parasites. Under the fold of hard flesh back of each ear was a tiny red tick. That's the only spot a horned toad can't scratch. This racer is to be called Hilton's Hurricane. The Eilers are going to name their entry the Date Palm Beach Zephyr. It's too bad that none of them will have a chance with my lightning-fast Wagon Wheels . . .

### FLASHBACKS

Desert Discoveries: Springs out in the desert all seem to come out of the ground at high places. There's one amazing one south of here out in the barrens where a giant pool fifty feet across fills up what appears to be almost a small crater. The water is so deep that no plumb line yet has touched bottom . . . Over by a queer-looking butte is a cave where Kit Carson is supposed to have taken refuge during a dust storm . . . Near Mecca there's a quarter of an acre pool filled with Egyptian lotus. In the morning you can't see the water for the giant blooms. The pool belongs to Charles Cast . . . The desert willows now in full bloom have one of the most beautifully shaped blossoms in the world. It is like a baby foxglove in all varieties of pink, yellow and white . . .

### OPPORTUNITY

They tell a story about Edward Weston, the famous Laguna photographer who was going over a little-used trail-like road from the old Butterfield route to Vallecitos. Sign said, "Don't travel this road without plenty of food and water." A little way along Weston found a dead man, victim of heat and thirst. It was Opportunity. He got picture of dead man and sign. Both appeared in a national picture magazine . . .

### REMEMBERING

Greatest shade tree in all of Coachella and Imperial valleys is the athol or tamarack which flourishes in hot dry climates. Randall Henderson, editor of the Desert Magazine, says he can remember back in 1912 when he came to this country to live that athol had just been introduced. It has helped make life bearable in the summer.

—Los Angeles Times.

→  
*Note how  
H. C. P. uses  
sectional  
material to  
suggest the  
tang of New  
England*

## Granite Chips

H. C. P.

The Granite State News, Wolfeboro, is full of good reading in its current issue, as usual. For instance, Mrs. Hatch makes this timely observation in her Goose Corner column: "Kind of curious how times change! Time was when the Goose dropped what she had to dash out for a look-see at an automobile. Now she discovers the urge to go look when she hears the clop-clop of horses' feet on the highway."

The alert local editor of the News saw on the streets of Wolfeboro the first automobile bearing a Paris, France, registration to be reported in that resort. Immediate investigation by the reporter disclosed that its occupants were Mr. and Mrs. Wallace Clark of Paris, who have taken a lake cottage for the season. Mr. Clark is an international industrial engineer, who has been engaged of late in reorganizing the industrial centers of Turkey and Poland.

The same reporter evidently makes regular calls at the headquarters of Captain Bob Fogg's airplane, for one item reads: "Captain Bob Fogg's wife known by everybody as 'Kitty,' enjoyed a swim on the tail of the plane Friday of last week." It is also chronicled that the seaplane recently made a charter flight to Boston and back, going down in 39 minutes and back in 40. This week its opening engagement was to take a party to the Saratoga, N. Y., races. "Zeke" Straw and his son, Pete, who is at a Lake Winnepesaukee camp, are named among Captain Fogg's passenger patrons of last week.

The Chatham correspondent of the News tells this nature story: "The big blue heron that frequented Upper Kimball Lake in 1936 returned on Saturday and perched on a big log across the narrow strip of water west of the Lodge. While there a quick drive brought Walter Furnell with his new rapid camera and several films were made, some in color and again in flight. The bird must have a spread of wing quite six feet. It is very tame,

crossed the water and waded along shore for frogs, while a group of excited bird lovers 40 feet away watched every step. Again crossing the water he perched on a big rock and leisurely viewed things before flying up the lake.

Up in the mountains, we find much news from the western slope in the current Littleton Courier. For instance, Thomas Pancoast, father of the proprietor of the Forest Hills Hotel, Franconia, a prominent hotel man of Miami Beach, Florida, recently told the Littleton Rotary club the interesting story of the development of the southern resort since 1882.

Sunday evening, Aug. 28, the American Legion post of Whitefield will, with the aid of Will Chase, sponsor a concert at Chase Barn to be featured by the appearance of Nicholas Nassue, tenor, and Lucia Graeser, both of the Metropolitan Opera Company. These musical events at the Chase Barn are famous nationally.

Governors are so thick in the New Hampshire mountains this season that it is hard to keep track of them, especially as they do not bother to bring their secretaries and publicity agents with them. Governor Robert E. Quinn of Rhode Island, with his wife, daughter and son were recent guests of friends at Littleton; and when Governor Aiken of Vermont addressed the White Mountain Garden club at Littleton, he had in his audience the wife of former Governor Joseph B. Ely of Massachusetts. The former Governor has been with Mrs. Ely a guest at Peckett's on Sugar Hill.

Robert Haven Schauffler, author and critic, and a national authority in musical circles, is spending this month at the Homestead, Sugar Hill. Mrs. Frances Parkinson Keyes is on the ocean bound for her annual visit in Europe.

A North Country event of last Friday, Saturday and Sunday was the annual Old Home Week celebration at Colebrook, featured among other

ways by a reunion of the famous old-time orchestra, the Wagner Club, of forty years ago. The visitor coming the greatest distance to be present was Edward M. Dickerman of Tucson, Arizona, who is pleasantly remembered in Concord for his service in the general court some years ago as representative from Colebrook.

Because former Representative Philip H. Sanderson of Portsmouth, is a fellow newspaperman, it is natural, perhaps, for Fred Dobens, political writer of the Nashua Telegraph to mix up the man from the seacoast with Representative Robert H. Sanderson of Pittsfield, and to name Philip, instead of Robert, as the possible future chairman of the Democratic State Committee.

—Concord (N. H.) *Daily Monitor*.

## The Sun Dial

By H. I. PHILLIPS.  
Salmon Make Good.

Well, it seems that even fish respond O. K. to Federal spending. The Chinook salmon out there in the Columbia River are using those ladders built by PWA to help them get upstream for spawning. In fact, they like the idea.

\* \* \*

The government spent a lot of money building these ladders at the Bonneville Dam, and the critics insisted that the fish would never use 'em, not even on the promise of a more abundant life.

\* \* \*

But the spawning season is on, and more salmon have been getting upstream than ever, via the PWA.

\* \* \*

It's a record run, and everybody in the New Deal is delighted, especially Secretary Ickes, who, as an old salmon man, has put his faith in the willingness of salmon to take Federal aid from the very beginning.

\* \* \*

Salmon counters were employed by Mr. Ickes to peer into the waters and check the fish as they climbed the



Federal stairs to the high waters above. Elmer Twitchell was one of these counters, and did he love it! "It was a swell job," declared Elmer. "Easier than being a porpoise counter and not so hard as being a pollywog or herring counter."

\* \* \*

"Of course, I'm a bass counter by trade," Elmer explained. "That's a real job. They don't come up much except in the evening, so there's nothing to it. It's the softest job I know of next to being a fresh-water eel counter. But salmon are different. They're fast even without ladders. With government aid they certainly do travel!"

\* \* \*

Elmer says it was amazing the way the salmon reacted to government spending. "They took to those stairs as if they'd been Democrats all their lives," he said today.

\* \* \*

"Now and then a big Chinooker would come along, hesitate, look the stairs over, sulk a while and then go the other way. Just a Tory," Elmer explained.

\* \* \*

"There was one big salmon that hung around the foot of the stairs all season. He just wouldn't go up. He tried to block the lady salmon, all anxious to get to the spawning grounds, and was quite obstreperous. We called him the Hoover salmon."

\* \* \*

Mr. Twitchell thought the PWA aid to salmon a great success. "All I'm worried about is how it will affect the character tastes pretty bad, especially won't be able to tell for a few years. I hope it don't. A salmon without character tastes pretty bad, especially when canned."

#### Washington Speaks.

Plan for great prosperity—  
Make your courage very stiff—  
Do not hesitate or hedge—  
This will be a big year IF . . .

The next time anybody offers succor to Czechoslovakia there will be an immediate demand: "How do you spell that word?"

"The American Labor party is committed to economy in government."—  
From the platform.

Wanna bet?

—

"Herman's Slip Costly to Cubs."—  
*Headline.*

\* \* \*

We didn't know they wore 'em in baseball.

—

The White House spokesman is back, but you don't suppose, do you, that it's a prelude to "I do not choose to run"?

#### Leaf From an Almanac.

Surely, the summer cannot ever wear  
Such cloth as winds the dead!  
Then at my very feet fluttered and fell  
One maple leaf turned red.

And is it I who pass this way to find  
Summer is all but lost?  
Last night the marble of her tomb was  
laid

In gleaming frost!

DOROTHY RANDOLPH BYARD.

#### Do You Remember—

Away back when it would amaze  
you if a big railroad defaulted on its  
bonds?

—

Russia intimates that its alliance with France is ended because France failed to stand back of Czechoslovakia. It seemed from our seat as if Russia was about as far back as anybody could get and still see the crisis.

—

Japan has ordered American girl athletes to cover their knees when appearing in that country. Those Japanese are so sensitive!

—

Mr. Roosevelt has urged the American Federation of Labor to "open every possible door" to labor peace. But perhaps Mr. Lewis would rather knock.  
—New York Sun.

## EXERCISES

1. How do the columns reprinted in this chapter reflect current activities?
2. Find examples of humor of situation; humor of phrase.
3. Tell an anecdote that is funny because of incongruity; because of repetition; because of exaggeration.
4. Name some of the humorists of today. What is the difference between wit and humor?
5. What is the basis of humor in Ogden Nash's *I'm a Stranger Here Myself*? In Lewis Pendleton's *Down East*? In Clarence Day's *Life with Father* and *God and My Father*? In Walt Disney's Mickey Mouse? In some limericks that you know?
6. From any daily paper clip columns that you enjoy. Why do you like them?
7. Bring in an example of a literary column, a humor column, a combination column. How does the column reflect the week's news?
8. List foibles of school life that might be laughed at gently in a humor column.
9. In committees of five, with one chairman, write a column of whatever type you please. Read it to the rest to see whether you have accomplished your purpose.
10. Using material at hand, imitate any columnist whose work you know.

## Chapter XXVII

### HEADLINE WRITING

THE headline must give the news concretely in a way to excite curiosity without being sensational. It must do this within exceedingly narrow limitations. An analysis of the simple two-deck headline below will serve to explain the parts of a head.

#### I

Form of Deck	<b>COLD WAVE TRAVELS</b> <b>EAST BRINGING SNOW</b> <hr/> <b>Mercury Falls 56 Degrees in</b> <b>Iowa—Flurries Appear</b> <b>in Lake Suburbs</b> <hr/>	Name of Deck
<i>Two-part drop-line or stepped</i>		<i>Main deck or key line</i>
<i>Pyramid</i>		<i>Second deck or bank</i>

Each group separated by a horizontal rule or dash is called a *deck*. The second deck is called a *bank*. The first deck is the main deck, or key line. It gives the gist of the news. The bank adds details to the news presented in the main deck above. The complete head gives the high lights of the story.

To begin with, we will discuss a drop-line head of one deck, that is, a head without a bank.

#### TRIANO TWINS PICKED FOR BASEBALL SQUAD

The letters in a head are set up in lead. The column width cannot vary. A technical problem therefore arises. The headline writer must choose words to fit the space. To do this, he must count the lines of the head, letter by letter, space by space. Every line of a stepped head must contain the same number of units.

It is like pouring water into a bottle, this fitting units of a head into the given space. We may have a gallon of water to bottle, but each pint bottle will hold no more than a pint. If we attempt to pour in more than a pint the water overflows and is wasted. Lead won't shrink.

You cannot squeeze more than the exact amount into a mold as we can squeeze our writing to fit a line.

The counting-out process involves these rules:

Each letter counts 1 unit except *m*, *w*, and *i*.

*m*, *w* =  $1\frac{1}{2}$  units

*i* =  $\frac{1}{2}$  unit

Figures except *1* = 1 unit

The semicolon, the comma, the single quotation mark, and figure *one* =  $\frac{1}{2}$  unit

Dashes, the question mark, and double quotations = 1 unit

EXAMPLE:

<p>TRIANO TWINS PICKED</p> <p>FOR BASEBALL SQUAD</p>	<p>18 units</p> <p>18 units</p>
--	---------------------------------

In Head I there are  $17\frac{1}{2}$  units in each line of the first deck.

Now let us look at the bank of that head.

<p>Mercury Falls 56 Degrees in</p> <p>Iowa—Flurries Appear</p> <p>in Lake Suburbs</p>	
---	--

It is a pyramid of twelve words arranged in lines of 27,  $20\frac{1}{2}$ , and  $14\frac{1}{2}$  units. High school students had better count out the units of the bank, as well as of the main deck, though professionals would hardly do this. They count the words. Some leeway is permitted the writer in counting out the bank. He may divide a word at the end of a line in accordance with spelling rules if it is necessary.

Students often complain that it takes them longer to write the head than it does to write the column of copy to which it belongs. This is as it should be. To begin with, the head is a summary, the compressed news of perhaps a column. A summary requires a judgment. Add the difficulty of getting the right words to fit the space—this one is too long, that one does not express the idea—and naturally the writer has a problem. But the writing of heads is a fascinating game that gives excellent training in thinking, organization, economy, and judgment. The student who perseveres will find his vocabulary enlarged and sharpened at the end of the journalism course.

If the paper is large enough, a four-deck head like the one on page 272 may be used.

Form	II	Name of Deck
<i>Two-part drop-line</i>	<b>RADIO ON PITCAIRN UPSETS ITS YOUTH</b>	<i>First key line</i>
<i>Pyramid</i>	Engineers, Back From Island, Say Coming of Station Has Made Young Folks Restless	<i>First bank</i>
<i>Cross-line</i>	<b>HOLD RUNAWAYS UNLIKELY</b>	<i>Second key line</i>
<i>Pyramid</i>	Chance to Flee Unattractive Refuge of Bounty Mutineers Slight, They Declare	<i>Second bank</i>
	—New York Times.	

News in a high school paper hardly warrants a head of more than four decks. The principles involved in writing head II are exactly the same as those involved in head I. Deck 3, however, is a single line or cross-line called the *second key line*. Its purpose is to play up an important new angle of the news. Its relation to the deck below it is the same as that of the main deck to the second deck.

The only way to master the principles of headline writing is to experiment first with one of the more elastic heads of 18 or 19 units, omitting banks. Apply the principles to each head until you learn not to violate any.

The following are principles of head writing. They apply to key lines in heads of more than one deck and to heads of one deck.

#### DON'T'S

1. Never use a label head except as a standing boxed head and then only when you can do no better. Label heads are of the type found on bottles. This is one: Rank Poison.

2. Never end a line with a preposition or a conjunction. You may begin any line after the first with either.

3. Never use fillers—a, an, the. (They are all right for banks.)

4. Never use *Mr.*
5. Never divide a word at the end of a line.

#### DO'S

1. Use short words. Three four-letter words are better than a three and a ten. Acquire the habit of thinking in short words.

2. A verb, or what amounts to a verb, must appear in every deck. If possible put a verb in the first line. "Is" and "are" are frequently omitted because they are understood.

3. If the head begins with a verb, the subject of the verb must be the first word in the bank below. If banks are not used, the subject must appear as the first word of the lead.

4. An infinitive makes a good beginning for a head.

5. A noun with an infinitive is another good head beginning.

6. The use of the semicolon is a device for getting much news into a head. It is especially valuable to present more than one aspect of the news.

7. The comma followed by "says some one," or the equivalent, permits an opinion to feature in the head.

8. Single quotation marks take the place of double in a head.

9. Figures may be used in heads where they would be forbidden in the body.

10. The present tense may be used for past events; the infinitive for future.

NOTE.—The rules above apply to heads of any number of columns.

#### HINTS

1. Make use of literary, classic, historical, Biblical background to put punch into the head.

2. Infuse a touch of humor into the headline whenever the article warrants it.

#### THE BANK

1. Every deck must add something to the news in the deck above.

2. Never repeat a word that has been used in any deck except, of course, conjunctions, prepositions, and necessary articles.

3. In banks use a dash instead of a semicolon.

### Put the News into the Head

## HEADLINES\*

(From the New York Times.)

*A verb or what amounts to a verb must appear in every deck.*

### VERB

#### I

## ROOSEVELT PLANS NATION-WIDE DRIVE ON FOREIGN SPIES

Agents From Abroad Are Far  
More Active and Problem Now  
Is Serious, He Warns

### MOVE BY CONGRESS LOOMS

Coordination of All Counter-  
Espionage Agencies to Guard  
Defense Secrets Is Studied

### OLD PILOT OF SOUND DIES

Capt. Ryle, 84, Found Dead on  
His Stamford Oyster Boat

#### II

## CHRYSLER STRIKE FOR 32-HOUR WEEK MAKES 15,000 IDLE

Plymouth Plant Shut Down  
When Auto Union Demands  
Share-the-Work Policy

### BRIGGS PLANT HAS TO QUIT

Local Quickly Sends Protest  
to Leaders, Calling Tie-Up  
a Share-the-Misery Plan

### CO-EDS TRY FOOTBALL

'Powder Puff' Teams Have Fun  
at Morris Harvey Game

\* Because newspaper headlines are prepared at top speed it is not always possible for the writer to put into practice the principle of counting units exactly, although that is what he aims to do. The variation of even one unit prevents perfect alignment in a drop-line deck. The heads here have been selected to exemplify important principles without regard to mechanical perfection.

III

## REIMS CATHEDRAL IS AGAIN DEDICATED

Papal Legate Stresses Role of  
France as Champion of 'All  
Measured Liberties'

### LEBRUN ATTENDS SERVICE

Copy of Flag of Joan of Arc,  
Presented by Britain, Carried  
at Head of Procession

IV

## CHILDREN ACCLAIM PET WHITE ROOSTER

Oscar's Showmanship Wins  
Special Praise at Exhibit of  
Educational Alliance

### 200 ENTRIES VARY WIDELY

Applause of Spectators Gauge  
for Awarding Prizes to  
Three Dog Entries

### WHAT AMOUNTS TO A VERB

*Part of the verb be, or some verb easily supplied by the mind of the reader, is understood.*

## TOY PLANE CONTEST FOR NATION'S YOUTH

Playground Association Offers  
Prizes for Models Supplied  
With Power to Fly.

### WRIGHT HEADS COMMITTEE

Lindbergh, Federal Officials and  
Smithsonian Institution Will  
Assist in the Plans.

## OLYMPIC PROGRAM LIKELY TO BE CUT

Return to a Modest List of  
Events Is Expected in 1940  
With Shift From Tokyo

### FINLAND MAKING PLANS

Expected Transfer Acclaimed  
Here—Bid for Games Is Put  
In by San Francisco



## MISS JACOBS BACK FROM PLAY ABROAD

Her Comments on Accident at  
Wimbledon Guarded as She  
Seeks to Avoid Excuses

### USES A CANE FOR SUPPORT

Has No Thought of Retiring  
and Hopes to See Action  
Before National Tourney

## EMIGRES IN PANIC OVER REICH RECALL

Prague Gets Report Berlin Is  
'Unwilling to Part With  
a Single German'

*Past participle takes place of complete verb in first key line.*

## SOVIET AIR GAINS SHOWN IN FLIGHTS

Fast Long Trips in Planes  
Made by Mass Production  
Are Cited by Commander

### GREAT OUTPUT IS HINTED

Activities of 'Democratic'  
Countries' Craft in Spain  
and China Analyzed

## TRIBUTE TO FLIERS PAID AT CITY HALL

La Guardia Extends Official  
Welcome in Crowded and  
Hot Council Chamber

### HAILS 'LINKING OF WORLD'

Mayor Says That Aviation Is  
Blessing in Peace, but a  
Curse in Wartime

BEGINNING WITH A VERB

*The subject of the verb must be the first word in the deck below.*

I

## **CALLS BIG CONCERNS COMPETITION AIDS**

Brookings Report Says They  
Foster Useful Policies Rather  
Than Harmful Monopoly

## **PICTURES WIDE BENEFITS**

Struggle Between 'Big Three'  
in Autos Cited as Showing  
High Mark of Economy

III

## **ASKS MORE POWER FOR STORE BUYER**

Hirschmann Would Create  
Sales Manager to Back  
Them in Selling

## **SEES CARVING OF MARKETS**

Holds Chains, Specialty Shops  
Get Trade by a Better  
Merchandising Job

II

## **HITS EARMARKING OF GASOLINE TAX**

Committee on State Finances  
Urges Defeat of Feinberg  
Highway Fund Proposal

## **MOFFAT GIRDS FOR FIGHT**

Says Measure Would Hamper  
Officials and Impose New  
Levies of \$23,000,000

IV

## **ROB NEW YORK WOMAN IN JACKSONVILLE HOTEL**

*Florida Thieves Get \$6,000 in  
Jewels From Mrs. Marion Hays  
While She Sleeps.*

V

## **ASKS 13 NEW JUDGES IN FEDERAL COURTS**

*Judicial Conference Advises Ap-  
pointments to End Congestion*

*To begin with an infinitive is good practice. The bank gives the subject of the action expressed by the infinitive.*

## TO COMPARE SMALL AND BIG BUSINESS

Commerce Department Aims  
to Show Their Relative  
Economic Merits

### PART OF MONOPOLY STUDY

SEC Will Restrict Insurance  
Inquiry to Investments and  
Possible Industrial Control

## TO ACT FOR RELIEF IN STATE HOSPITALS

Legislators Indicate Money Is  
Assured After Tour of Long  
Island Institutions.

### PARK MEASURES DOUBTFUL

Party Shows Less Favorable Atti-  
tude Toward New Projects, Point-  
ing Out Needs in Other Sections.

*The infinitive after a noun is journalistic.*

## SCHOOLS TO RECORD PUPILS' LIFE STORIES

140,000 Junior High School  
Boys and Girls to Be Listed  
First on Cards in Fall

### ELEMENTARY PUPILS NEXT

Aid to Vocation Guidance and  
to Potential Employers Seen  
in Detailed Studies

## TVA INQUIRY GROUP TO SPEED HEARINGS

Counsel to Confer With A. E.  
Morgan Preparatory to  
Questioning Next Week

### TWO DAMS ARE INSPECTED

Committee Sees Wilson and  
Pickwick Dikes, Nitrate  
Plants and New Villages

*The comma is valuable. It makes it possible to place the news first.*

## 'LOOKS PERMANENT,' MAYOR OBSERVES ON WPA INSPECTION

'It's Getting to Point Where  
the Unemployed Can Walk  
In and Get a Job,' He Says

HE FINDS NO ONE IDLING

Holds Organization Is 'Under  
Splendid Business Control'  
—Greets Old Friends

## 'JUST DUMB LUCK,' CORRIGAN ASSERTS

Happy Flier, in 2 Broadcasts,  
Declares It Was All a Big  
Mistake Due to Compass

IS 'ASHAMED' OF HIMSELF

His Grandmother Admonishes  
Him to Make Return Trip by  
Ship—He Calls That Risky

## 4 WARSHIPS SUNK, CHINESE FLIERS SAY

Four Other Vessels Set on Fire  
in Raids Along Yangtze,  
Hankow Reports

## SLUMS HERE GOING, STRAUS DECLARES

He Sees New Day for Dwellers  
in Tenements With Start of  
Work Today in Red Hook

## SAVE JAMAICA BAY, MOSES URGES CITY

Demands Scrapping of 1922  
Plan for Huge Port—Wants  
Park Area Instead

## DUCE ALWAYS RIGHT, ITALIANS ARE TOLD

Fascist Press Agent Submits  
Ideas for Approval

*It acts as a condenser; often serves as conjunction.*

## **WOMAN, 75, IS BACK FROM ARCTIC TRIP**

Covered 12,000 Miles Through  
Ice-Laden Waters on Hudson's  
Bay Company Relief Ship

**WITNESSED 3 WEDDINGS**

One Bride-Elect Took Satin  
Gown and Wedding Cake to  
Far North for Ceremony

## **GLASS, MOSES WIN ROOSEVELT MEDAL**

Their Fighting Qualities and  
Devotion to Public Duty  
Praised in Citations

**PRESENTATION ON OCT. 27**

Ceremonies to Be Held on 80th  
Birthday of Late President  
at Former Home Here

*The semicolon is a valuable device for including much news in little space. Its use makes possible a shift of viewpoint.*

## **Hughes Tested Army Robot Navigator; First Use of Device on a Civilian Plane**

**London Market Quiet but Generally Firm;  
Paris Turns to Royal Visit; Berlin Recovers**

## **10 ARABS ARE SLAIN; JERUSALEM TENSE**

Bomb Explosion in Market Is  
Worst Recent Incident—2  
Jewish Girls Held

*Single quotes take the place of double in the head.*

## LONE MAN 'CRASHES' A MOTHERS' CRUISE

Neighborhood Houses Trip on  
Hudson Has 'Guest' for  
First Time in History

BRINGS 18-MONTH-OLD BOY

300 Women and Children Sing,  
Dance and Play Games on  
Five-Hour Journey

## NEW 'EYE' IN CAMERA GIVES 3D DIMENSION

Photographer Uses Prism to  
Develop Depth and Solidity

## LILY PONS RECEIVES ARGENTINE OVATION

Sings in 'Lucia di Lammermoor'  
in Buenos Aires

*Figures may be used in the head where they would not be permitted in the body of the article.*

## 3 POLITICAL FAITHS DEFINED IN FORUM

Democrat and Republican at  
Virginia Institute Clash on  
'New and Old Deals'

PROGRESSIVE SCORES BOTH

Each Offers a Way Out of  
'Economic Chaos,' Charged  
to the Major Parties

## 7 SEIZED IN BRONX IN 4 POLICY RAIDS

Wires Tapped to Get Evidence  
on 'Largest Independent  
Ring in the City'

FOLEY ISSUES A WARNING

Declares Borough Is No Haven  
for Outside Gamblers—  
High Bail for Prisoners

## SOME VARIATIONS OF THE HEAD

# Spy Round-Up to Tighten Guard Over U. S. Secrets

*First deck  
Drop-line  
Capitals and  
small letters*

**Investigation of International Activities Reveals That  
Foreigners Have Had Easy Access to Information  
of Possible Military Importance**

*Hanging  
indent bank*

—Springfield (Mass.) *Republican*.

## *U. of P. Archeologists Unearth Canaanite Fortress of 1411 B. C.*

*First deck  
Drop-line  
Capitals and  
small letters*

*Discovery of Foundation That Bolstered Ancient Battlements  
Marks Expedition's Seventh Successive  
Year in Egyptological Research*

*Pyramid  
bank*

—Philadelphia *Public Ledger*.

## WAGE ACT NEARER

*First deck  
Cross-line*

**Differences Between North and  
South Are Believed to Be  
Removed Definitely.**

## YIELD TO THE DIXIE BLOC

*Three-  
deck head*

**Pay Schedules Will Be Subject  
to Differentials Within  
Each Industry.**

*Type  
changes  
effect*

## TO DELAY END OF SESSION

**Leaders See Little Chance of  
Adjournment Before Next  
Week.**

—Kansas *City Star*.

## JADE QUARRY REPORTED

**TUNNEL IN BAKER COUNTY  
LINKED WITH AZTECS**

**Seattle Chemist Claims Find and  
Offers to Delay Work for  
Anthropological Study**

—Portland *Oregonian*.

## U. S. IS ALERT TO NEWS

**OUR PUBLIC MOST INFORMED,  
DEAN ACKERMAN ASSERTS.**

**Director of Columbia University's  
School of Journalism Says  
Newspapers Are Perform-  
ing a Big Task Well.**

—Kansas *City Star*.

# State Accident Toll Stressed

**Prevention Conference  
Critically Mentions  
Auto Fatalities**

—Los Angeles Times.

# 2 Over Ocean In Pickaback Plane to U.S.

**Bennett Takes His Craft  
Off Flying Boat's Back  
in Mid-Air at Foynes,  
Heads for Botwood, N.F.**

**Counts on 11 Hours  
For the 1,995 Miles**

**Weather on Route Rainy,  
Ship Has Radio; Will  
Come to New York After  
Stop or Two in Canada**

—New York Herald Tribune.

←  
→  
First deck  
Left-flush  
or flush

←  
→  
Flush indent  
bank

→  
Pyramid

←  
→  
Hanging  
indent

←  
Double  
cross-line

# SACRAMENTO SEES BLUE MOON

**Rare Meteorological  
Occurrence Reported**

—Los Angeles Times.

# PIRATES HAND GIANTS FOURTH LOSS IN ROW

**Bob Klinger Stops Terrymen  
With Eight Hits, 6-5**

**HARRY GUMBERT CHASED**

**Six Run Barrage In Second  
Spells Downfall—Paul Wan-  
er Joins 2500 Hit Club—Get-  
ting Three Blows**

—Memphis Commercial Appeal.

## EXERCISES

1. The lead in a news story must be so constructed that the head-  
line writer will have no difficulty in writing the head from it. If a head  
“won't go,” there is probably something wrong with the construction



of the lead, or the unity of the article. Write a 2-line head of 19 units for each model lead in Chapter III, page 21. Try 2-line heads of 16 units. Try 3-line heads of 13 units. Follow with a bank.

2. Write heads for leads in Chapter VI, pages 46 to 51.
3. Criticize the heads a, b, and c; and write a bank for d:

a. **PH.D. TELLS OF  
LIFE AT OXFORD**

b. **STUDENTS MEET FOR  
BIG EVANDER RALLY**

c. **The Work Of  
Thomas Ryan**

d. **GET CERTIFICATES  
FOR HIGH AVERAGE**

4. What must be done to the bank below to make it conform to principle 3 under "Do's," page 271? If you find it easier to change the first deck, do so and let the bank remain.

**SEE SLIGHT CHANGE  
IN COST OF LABOR**

**Present Wages in Building Construc-  
tion to Remain Static,  
Say Experts**

5. What kind of head is this?

**The Renting Market  
In Downtown Section**

Does it tell any news? Does it excite your curiosity? What is the purpose of a headline?

6. Make a list of short journalistic words or expressions to use instead of the following: praises (verb), competition, contest, struggle (noun), baseball enthusiasts, head of the history department, our prin-

cial. List other words that appear frequently but are too long for use in headlines. Find short synonyms.

7. Would the following bank be correct for Head II, page 275? Why?

**Defeat of Feinberg Highway  
Fund Proposal Urged by  
Finance Committee**

8. Would the following satisfy all requirements of a bank for Head IV, page 275? Why?

**Thief Gets \$6,000 in Jewels from  
Mrs. Marion Hays—Two  
Bandits Assist**

9. Write a 2-line feature head of 18 units for each headless story in Chapter XI. Infuse a touch of humor into the headline if you can.

10. Write suitable heads of from 16 to 22 units for each story below.

Neptune rotates on its axis in the same direction as the earth, with a probable rotation period of about fifteen hours, according to findings of J. H. Moore and D. H. Menzel of the University of California. Mention of their work is contained in President W. W. Campbell's annual report to Governor Young.

Question of the direction was definitely established through the use of a spectroscope and the application of Doppler's law, which states that the apparent rate of vibration of light or sound waves is increased by the approach of the source, and decreased by the recession of the source.

—San Francisco *Chronicle*.

Berlin, June 4 (INS)—Stockings made of straw are the latest innovation of Germany's economic four-year plan. A factory has been built near Berlin which is experimenting with the wholesale production of artificial silk and wool made of cellulose which is obtained from straw.

—International News Service.

California oranges have come to be known as the well-traveled fruit, according to J. T. Saunders, freight traffic manager of the Southern Pacific Company.

With sixty-six markets in this country, approximately 58 per cent of the

shipments from this State travel distances ranging from 2,000 to 3,000 miles, Saunders' report shows.

Long hauls predominate in transporting the golden crop, only 8 per cent of the output traveling less than 1,000 miles. California accounts for 67 per cent of the Nation's total, with Florida producing 32 per cent.

—San Francisco *Examiner*.

Tokio, June 4 (INS)—The War Minister has bestowed decorations upon six veteran carrier pigeons here for their services during the great earthquake of 1923.

—International News Service.

Ellsworth, Maine, June 4 (INS)—Devotion of "Doc," an Irish terrier, to the family automobile of Edwin S. Anderson proved embarrassing when Anderson sold the vehicle.

"Doc" had been using the automobile as his sleeping quarters while it was stored in a barn. When the car was sold, "Doc" trailed it to a local garage and curled upon its cushions, refusing to leave for garage attendants.

It took a lot of coaxing by Anderson's father-in-law, Martin L. Adams, before "Doc" abandoned the automobile.

—International News Service.

## Chapter XXVIII

### PREPARING COPY

**I**F YOU meet with new or unfamiliar journalistic terms in your study of this chapter, look them up in the section "Some Newspaper Terms" in the Appendix.

#### PREPARING COPY FOR THE EDITOR OF A SCHOOL PAPER

1. Type, double-spaced, on one side of the paper only.
2. Begin the first paragraph *half way down* the page. The space left blank above is for the head and directions to the printer.
3. In the upper left-hand corner type a short identifying guide to the content of the material in the story, followed by the number of the page as *Arista 1, Arista 2*.

4. In the upper right-hand corner type your name and official class.

5. Below your name estimate the number of lines in the story.

NOTE.—The young high school editor will find it more helpful to gauge stories by line than by word if he uses the device suggested below.

6. Place an end mark (#) at the end of your story to show that there is no more.

7. Fold your copy horizontally once across the center, with the typewritten side out. (The linotype operator slips copy under the bar of his machine thus, and turns it over when he has reached the fold.)

*To estimate lines corresponding in length to column lines:*

Find what length on your typewriter is equal to the column width of your paper.

*How to do this:*

Lay out a former issue of your paper beside your typewriter.

Set the left marginal stop for a two-inch margin.

Type five or six lines from the paper exactly as they are printed within the limits of the column, beginning at the first word of the printed line and stopping your line at the last letter on that line, regardless of the wide blank space to the right.

Note how many spaces the longest line takes on your machine. Place your right marginal stop at this point. The limits between the two marginal stops equal the limits of your newspaper column. If an article

in these limits is twenty lines long it will fill exactly twenty lines in your paper. By this device you may tell accurately what space an article will fill in the actual paper. It is invaluable in keeping you from having copy overset. With the high cost of printing, this is an item to be considered.

If you find that your story is ninety-five lines long and your front-page column is only ninety-two lines long, you will cut out three lines and thus be sure that your copy will fit the space as you have planned.

If the editors prefer to estimate the number of words rather than the number of lines, this is the way to do it: Count the words in three consecutive lines. Divide by three to estimate the average number of words in a line. Multiply that number by the number of lines on a page.

If a typewriter is not available, write legibly so that anyone can make out what you have said. Print names. Write on every other line if lined paper is used, or leave a double space between lines if unlined paper is used. This will make correction and editing possible.

#### COPY EDITING

No matter what care is taken in the preparation of a manuscript, mistakes may occur. To facilitate correction, certain symbols known to the printer may be used.

1. The signs should be placed in the body of the manuscript, at the point where the correction is to be made, not in the margins. (On proof, the symbols are placed in the margin.)

2. The corrections should be made *above* the line containing the error.

3. Corrections should *not* be written vertically in the margins. The printer may want to cut the copy into "takes." If he does, the corrections are confusing.

4. When a great deal of revision is necessary, use scissors and paste. Cut out what is bad and paste in correct typewritten material.

#### PREPARING THE HEAD

High school newspapers which deal with a job printer outside the school, unless they make other agreements, should write their larger heads on separate sheets of paper that bear a guide corresponding to the guide of the story to which the head belongs. The reason is this: Copy is set on a linotype machine, as are some of the smaller heads also. While the linotype operator is setting up copy by machine, another man

sets the head by hand. The copy is in the hands of one man while the head is in the hands of another. The guide line unites the two later on. As the type is set up, a slug is inserted wherever a head belongs. When the type is all set and in galleys, some one goes through galley after galley, quickly inserting the head that bears the guide *Arista* over the type that bears the guide *Arista*. When proofs are made or "pulled" the heads are in place.

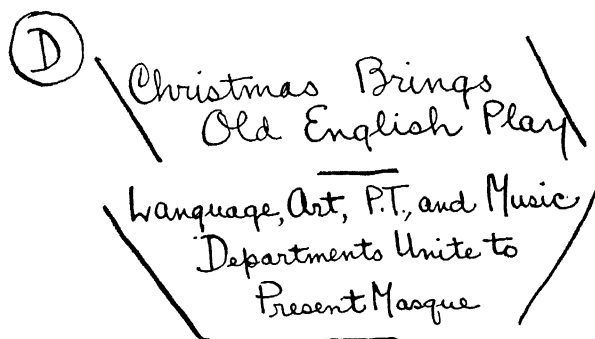
#### PREPARING COPY FOR THE PRINTER

(*This is the concern of the editor.*)

1. See that every story has a head.
2. See that every head, if not on the same sheet as the copy to which it belongs, bears a guide line to correspond to the guide line of the story to which the head belongs. EXAMPLE: The head of the story bearing the guide *Arista* should also bear the guide *Arista*.

3. In the upper left-hand corner of the sheet on which the head is written, indicate to the printer, by your adopted code mark, the style of type required for the head. Enclose the mark in a circle. See also that all the rules for writing banks (Chapter XXVII) have been observed, and that they are written in pyramid style and so marked.

EXAMPLE:



4. If a story is to be a box story indicate that fact on the upper left-hand corner of the copy, because a story for a box is set differently from a regular column item. To set a box story a shorter line is needed on the machine.

*Write Set for Single Column Box.*

5. If an article is of such a nature that it will show up best if set in long lines of double column width, instead of the usual single column width, write that direction on the copy.

Write *Set for Double Column*. For this, a longer line is required on the machine.

N. B. The printer cannot know what you want done unless you tell him.

# COPY READING SYMBOLS

<i>Symbol</i>	<i>Meaning</i>	<i>Corrected Copy</i>
He <del>sincerely</del> believes	Omit.	He believes
<u>scott</u>	Set in capital letters.	Scott
<u>New York Times</u>	Set in small capital letters.	NEW YORK TIMES
<u>Bookman</u>	Set in italics.	<i>Bookman</i>
<u>Edited Copy</u>	Set in bold-face type.	<b>Edited Copy</b>
<u>editor</u>	Set as a small letter.	editor
<u>works</u>	Run together elements that are separated.	works
<u>an</u> author	Separate elements that are run together.	an author
(10) books	Spell out.	ten books
(twenty-nine)	Set in numerical figures.	29
(February)	Abbreviate.	Feb.
(Tues.)	Spell out.	Tuesday
Farrar <sub>x</sub> or Farrar <sub>o</sub>	Put in period.	Farrar.
"Read for pleasure,"	Put in quotation marks.	"Read for pleasure,"
should not only read	Transpose words.	should read not only
believe	Transpose letters.	believe
classical	Insert.	classical
¶ Despite the fact	Make a new paragraph.	Despite the . . .
In the course	Make full paragraph indentation.	In the course
He cited <del>a great</del> <del>many</del> other examples	Set in continuous line.	He cited other examples.
# or (30)	Copy is complete.	

## EDITED COPY

That there is hope for the reader who does not like all the prescribed authors on the recommended high school list. <sup>was made clear by</sup> John Farrar, playwright, poet, and editor of the Bookman, who spoke on "Reading for Enjoyment," at the senior scholastic assembly, last Tues. ~~made this quite evident to see~~

"Read for pleasure," urged the young editor. "All of us cannot like all the books ~~that are recommended to us~~ in school. If you have a liking for an author who is not considered classical read his works until you are saturated. After a time as you compare him with better authors he will not satisfy. You will look elsewhere."

Mr. Farrar confessed to having <sup>enjoyed</sup> ~~been devoted to~~ Zane Grey in his high school days. He did not like Dickens until he was eighteen years old. Nor did Walter Scott please him as a student. In fact, he said, ~~that~~ even to this day, he derives little pleasure from Scott. <sup>Dispite</sup> the fact that Mr. Farrar reads 20 Manuscripts and 10 books monthly in his business, he still manages to find time to read for pleasure. He regrets, he ~~said~~, that he did not pay more attention to grammar and punctuation when he was at school, for he sincerely believes an easy flowing style depends largely on a knowledge of punctuation.

According to Mr. Farrar, American taste ~~and interest of the American public~~ is steadily improving. He quoted Will Irwin as <sup>having observed</sup> ~~observing~~ that Gene Tunney, ~~the~~ heavyweight champion of the world, was the best read man of his acquaintance. He cited other examples to support his belief that the reading of worth while books was more general today than in the past.

In the course of his remarks <sup>Mr.</sup> Farrar took himself to task for rambling, but the tense interest of the students assembled showed how well it pleased them.

"You should not only read the classics," concluded the speaker, "but also the current books. It is well to compare the two. The judgment will improve your choice of reading."

#

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## Chapter XXIX

### PRINCIPLES OF MAKE-UP

**B**EFORE attempting actually to make up a page, the editor must understand the principles underlying make-up.

The first principle is a principle of art that underlies all forms of design—balance. Balance means the equalization of forces. It is the principle that controls the equilibrium of the universe. This equalization in a paper depends upon the arrangement of headlines. The page must be so planned that a top-heavy or cluttered appearance is avoided.

There are two kinds of balance: symmetrical—this is a regular arrangement of the page; and occult, which results in an irregular arrangement. Occult balance gives a more interesting page, but is more difficult to achieve successfully. It should not be attempted first.

The principle of harmony governs the arrangement of headlines. Their order across the top of the page must be restful to the eye. The relation of column 2 to columns 1 and 3, for example, must be such as to prevent monotony. If three heads just alike appear together in a small paper, the effect is monotonous. The use of a box at the top of column 2, with its consequent different head, would give variety and interest to the top of the page and make for ease in reading, thus adding to the interest of column 2 in relation to columns 1 and 3.

In making up the dummy, the relative importance of news must be considered in order to place the news in proper position.

Here are some hints that may prove helpful in making up:

1. The most important place on the page is the right-hand column.
2. Next in prominence is the left-hand column, near the fold.
3. Middle columns above horizontal fold rank next.
4. Next, right and left lower corners.
5. All large heads should be well above the horizontal fold of the page. Only smaller heads should be placed below.
6. The tops of the front page columns should be marked by variety and interest, and their harmonious arrangement should make for ease in reading. Remember that heads are to excite interest and the news reader is a rapid reader.

7. Cartoons or cuts are placed at the top or the bottom of the page. If used at the top, they are balanced with headlines or boxes. Cuts on the front page should bear overlines that harmonize with the rest of the page. The cartoon or cut must never dominate.

8. If stories are continued on another page, take care that the directions on both pages are correct. For example, when *Continued on Page 4, Column 4* is at the bottom of an article on page 1, column 1, be sure, when you make up the dummy, to see that on page 4, column 4, you have the jump head followed by *Continued from Page 1, Column 1*. Breakovers from the front page generally appear on the back page in a 4-page paper, because pages 1 and 4 are usually made up together.

9. Long stories should be broken by subheads, which are one-line inserts set in bold face type. Like the head, these should be live and newsy.

10. Teasers and fillers should, in no circumstances, appear on the front page.

11. The back page is next in importance to the first. Its heads are not quite so heavy as front page heads, but the same principles govern both.

12. The editorial page should contain the masthead, which gives the staff organization and statistics set in type smaller than that of the rest of the paper. The leading editorial should follow. Alumni notes, poetry, exchanges, faculty brevities, literary matter, letters to the editor and a great variety of material, not strictly news, may lighten the editorial page. To create a literary effect some papers use a wider column on the editorial page; many excellent metropolitan dailies keep the same column width throughout the paper. Either practice is a matter of taste. Mastheads from two papers are reproduced in this chapter, page 292.

13. Strip cuts may liven any page except the first and the editorial pages. Slip cuts add interest to a column—especially to the fun column. All illustrative material should tell a story. Action governs the art work in a newspaper. Cuts should move!

14. Cartoonists, if not on the staff, should keep in close touch with the editorial staff so that art work will be in harmony with the whole. Editors of the paper should give specifications so that the cartoonist may make his drawing in proportions suitable to the general make-up of the page. The principle of harmony demands that neither the page as

MASTHEADS

New York Post

FOUNDED 1801

By ALEXANDER HAMILTON

Published daily except Sunday by New York Post, Inc., 75 West Street, New York. WHitehall 4-9000.

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*The design of this paper is to diffuse among the people correct information on all interesting subjects, to inculcate just principles in religion, morals and politics, and to cultivate a taste for sound literature.—Prospectus of the EVENING POST. No. 1, Nov. 16, 1801.*

NEW YORK, MONDAY, OCTOBER 3, 1938

ST. LOUIS POST-DISPATCH

Founded by JOSEPH PULITZER

December 12, 1878

Published by

The Pulitzer Publishing Co.

Twelfth Boulevard and Olive Street

THE POST-DISPATCH PLATFORM

I know that my retirement will make no difference in its cardinal principles; that it will always fight for progress and reform, never tolerate injustice or corruption, always fight demagogues of all parties, never belong to any party, always oppose privileged classes and public plunderers, never lack sympathy with the poor, always remain devoted to the public welfare; never be satisfied with merely printing news; always be drastically independent; never be afraid to attack wrong, whether by predatory plutocracy or predatory poverty.  
JOSEPH PULITZER.

April 10, 1907.

a whole nor the art work suffer through bad proportions of a cut. When an overline is added to a cut, the cut appears much heavier.

#### HOW THE EDITOR PLANS

The editor hands out assignments to cover all the news that he expects to break. While the stories are being written, he plans tentatively what place each of the obviously important items is to have on the page. His big problem is how to bring together into a beautiful page, story assignments of varying lengths and varying degrees of importance, handled by thirty young reporters. He must visualize, before it exists, what the assembled page will look like. The content of the story must, of course, decide its relative importance to other news; its relative importance determines its place on the page; its place on the page determines the style of the head that must be written for it.

It is obvious, then, that before he can tell the reporter what head to write, the editor must judge the importance and length of the article as well as its position on the page. If he wants pleasing make-up, he must plan most carefully the tops of all news pages. All heads across the top and above the horizontal center fold are important from the make-up standpoint. The front page is the most important of all.

When the editor has decided that the Arista installation is a big enough story for a B head; and that the Evander game, the "classic of the season," will have a streamer with an A head below in the right-hand column, he makes a rough sketch of the page in a book provided for the purpose. As he sees the page taking shape, he finds that he needs a box to keep the top columns of the front page from being monotonous. He announces the need without further ado. In a live high school he does not have to go begging for long.

If a story comes in that suggests a cartoon, he confers with a student cartoonist who agrees to make a cartoon in accordance with certain specifications which the editor gives him.

Of course, short items with small heads keep pouring in. They too must be fitted into the plan. In the final analysis, the editor may have to cut a few lines that are too long for a column, or he may have to add five lines to a story that falls short. Certain devices help. They have been suggested in Chapter XXVIII.

The first plan that the editor makes is merely a rough outline; but as soon as his plan takes more definite form with an inflow of copy, he takes a former issue of his paper as a pattern and marks off the posi-

<div></div>		<div></div>	
<div>A</div>	<div>D<sup>3</sup> <del>Boled</del></div> <div>Spring on Campus</div> <div>Cut 3 1/2"</div>		<div>A</div>
<div>Evanderz Game</div>			<div>Oratory Match</div>
<div>Sub</div>	<div>B</div>	<div>E</div> <div>Bof</div> <div>Daisies from Keats</div>	<div>B</div>
	<div>Aggies Hoe</div>	<div>-B</div>	<div>Varsity Plays</div>
<div>Sub</div>	<div>Parents to Tea</div>		<div>Sub</div>
<div>D<sup>2</sup></div>		<div>D<sup>2</sup></div>	
<div>Virginia Tour</div>		<div><del>Field</del></div> <div>Jazz Dance</div>	<div>New Athletic Field</div>

tions, and the space to be filled by the various stories. If the stories have been gauged by line, he can do this almost exactly. His chief concern should be to have a story with a proper head for the top of each column and for the space directly beneath the boxes. These should fall well above the horizontal center fold of the page. If a series of articles has been running, he has not forgotten to save space needed for the current installment. At length, his check shows that all top-of-the-column matter is in, as is all other copy with smaller heads. Meanwhile he has written directions to the printer on all heads and on copy where directions are necessary. Now his part is done until he gets back the proofs.

It is wise for high school students to get their copy to the printer in sections. All material for the editorial page, features, announcements, and the like should be ready to be set well in advance of last-minute news. Spot news is the most to be desired; reporters should not be tied up with old copy when the unexpected breaks. If proofs are returned from the printer as soon as copy is set up, students will not be rushed reading all proofs and making all pages at once.

#### WARNING TO EDITOR

##### *Keep on file:*

1. A list of articles with heads sent to the printer. You must check up on articles returned on the galley proofs. You may discover that some item has been overlooked.
2. A carbon copy of each article for emergency in case copy gets lost at the printer's. When copy does get lost—and it sometimes does—it may be the most necessary announcement to be published. Your carbon will save delay.















A Christmas Appeal! New York's 100 Neediest Cases. See Section 10.

# The New York Times.

VOL. LXXVII No. 22,222

NEW YORK, SUNDAY, DECEMBER 18, 1927

FIVE CENTS

**Lindbergh Charmed by Dancing  
And Costumes of Mexican Girls**

He Compliments the Women on Its Efforts to Lift Spain After  
Sowing Children's Fears—Takes a  
Jawed to Papagot

**Fifty Thousand Join in Huge  
Demonstration at Stadium  
in American's Honor**

**PRESIDENT EMBERS HIM**

**And Proclaims Another Holiday  
—100 School Children En-  
tain Nation's Consul**

**Calles Flight Tuesday**

**Aerobics Aboard Will Be the First  
to Take Papagot's Presence  
into the Air**

**By WIRELESS ONLY**

**MEXICO CITY, Dec. 17**—(Continued  
from page 1.)

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from page 1.)

**MEXICO CITY, Dec. 17**—(Continued  
from page 1.)

**75,000 TAXPAYERS  
WILL SUE TO RECOVER  
WASTE ON SEWERS**

**Queen City Groups to Name  
Connolly, Phillips and Others  
in Court Action**

**CONNOLLY WANTS STEUER**

**Borough President Asks Him  
to Act in Seaside Inquiry  
but Lawyer Is Undecided**

**RICE RECORD IS CHECKED**

**Wheat For Data on British  
Army Service—East of Europe  
Delivered by Tullis, Eng. over**

**THE FEDERAL GOVERNMENT**

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## SUBMARINE S-4 SINKS WITH 40 ABOARD IN DEEP WATER OFF PROVINCETOWN; HIT BY DESTROYER, WHICH IS BEACHED



**TYPE OF SUBMARINE SINK IN COLLISION**

This is the S-4, a submarine of the United States Navy, which was sunk in a collision with the destroyer USS Lamson, off Provincetown, Mass., Dec. 17.

**ADDUCTORS KILL GIRL,  
GIVE BODY TO FATHER**

**First Take \$1,500 Ransom  
From Los Angeles Banker  
Waiting at Corner**

**THEN DRIVE OFF IN AUTO**

**Told Parent That Girl Actually  
Dead Twelve Hours Was  
Sleeping in Car**

**THE ANGLE OF THE**

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## EXERCISES

1. Clip five columns from the New York *Times* and trim the columns so that the type from top to bottom measures 14 inches. (Any size, preferably that of the school paper may be assigned.) Use this as a foundation. Clip from pages of the New York *Times*, headlines the type of I on page 272, III on page 273, some minor heads and boxes. With these heads and boxes, make up a front page conforming to the principle of symmetrical balance. In clipping your stories and headlines pay no attention to the sense of the typed matter. This exercise is for appearance only.

2. Using a five-column dummy as above, make up a page in which a two-column head introduces the big story at the right. Arrange this paper, using occult balance.

3. Using a dummy as above, make up with a cut and a three-column italic head over a story arranged in three columns of 3-inch depth. Balance the cut as you see fit. What kind of balance have you achieved?

4. How does arrangement of heads in the sketch below violate the principle of harmony?

_____ A	_____ A	_____ A	_____ A	_____ A
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Without sacrificing the stories, and without taking them out of their assigned column, what can you do to make the top harmonious?



5. Make a plan of a front page in which you place a three-column cut  $2\frac{1}{2}$  inches deep. If you place the cut at the top of the page, how can you avoid monotony of the three heads below it?

6. Watch the daily papers this week. Bring in a page that is perfectly symmetrical, if you can find one. Bring in one that has occult balance—irregular arrangement. Which arrangement is more interesting to you? Why?

7. Collect front pages of several consecutive issues of a local paper. What changes in make-up do you discover?

8. By studying your local papers, or metropolitan papers that you can get in your library, note the variety of type used in the headlines. Find papers that use all capitals, capitals and small letters, extended type, condensed type, extremely large streamers. Which style appeals to your taste? Why?

## Chapter XXX

### MAKING A STYLE SHEET

THE high school paper, however small it may be, and however youthful its makers, should be consistent in its punctuation, capitalization, spelling and general practices. A study of daily newspapers will show that each paper has its own style. This it has evolved out of its own experience and practice. It is usually different, in some particulars at least, from literary style. Rules for the style of the paper are printed in a style book. All regular contributors to its columns must follow the style rigidly, whether they like it or not. With so many differences in spelling, capitalization, and punctuation, all approved by good usage, such a procedure is imperative if consistency is to be observed.

For instance, though the use of each of the following forms is permissible, it is poor journalism to use more than one in the same issue of a paper: *Faculty adviser* and *advisor*; *John Jones, president* and *Mary Louis, vice-president*, varied with *Bill Green, President* and *Joseph Brown, Secretary of the XYZ*; the rifle team *practiced* yesterday—the track team will *practise* today; a poem signed *Hope Green, 6-7* and another by *Mary Smith '38*; the title of a book, *Getting and Writing News*, in italics in the body of an article, and “Now We Are Six” quoted elsewhere.

In the same book review column avoid such inconsistency as,

“The Horse and Buggy Doctor”

By Dr. Arthur E. Hertzler

Published by Harper & Brothers

and

Brown Hills

Author: Judy Van der Veer

Longmans, Green and Co., Publishers

One of the several practices must be adopted and the style book or style sheet must record it. *Then all must follow it.*

If a high school paper aspires to any degree of excellence, it must develop a style book or style sheet of its own and follow it rigidly. The style should grow out of a study of good usage in journalism, the general rules of English composition, and the errors peculiar to those high school students who contribute regularly to the paper. It will take some time to develop a sheet of this kind. But students, with the help of their faculty adviser, will find the project a fascinating one. (This statement is based on the assumption that a style book has not already

been developed.) Even when the book has been developed, it will not remain a static thing but will keep growing as new problems arise through changes in the language or through questions in the minds of the contributors.

The printer as well as the editorial staff must be instructed to follow the style adopted by the newspaper.

One tendency of high school students is to capitalize too freely. Modern newspapers are very conservative about capitalization. Too free capitalization, always a mark of the tyro, is in the high school the unfortunate result, no doubt, of many display posters that have been put up around the building to advertise courses, subjects, departments, and so on, none of which should be capitalized in an article. It should be borne in mind that even the departments of the government need not be capitalized unless preceded by the words *United States*.

The style sheet included here evolved through a study of student practices over a period of three terms. The sheet undertakes to meet only the weaknesses of contributors. It is not intended to be exhaustive. Too many rules are as bad as none. Rules that all students of composition should apply in daily practice are not recorded, nor are problems considered that have not arisen in the publication of one particular high school paper.

## STYLE SHEET

### DANGER!!

Full names must be written the first time the person is mentioned in the article. EXAMPLE: Mr. John L. Foley and Dr. Frank M. Wheat, *not* Mr. Foley and Dr. Wheat. When the name is repeated, precede the last name by *Mr.* or *Miss.* If a boy student, repeat the last name only, never the first alone.

Avoid using adjectives and adverbs when a live verb will do the work. EXAMPLE: The horse dashed down the street, *not* went swiftly down the street.

Avoid using the passive instead of the active voice. EXAMPLE: A cat stole across the street, *not* was seen walking across the street.

Avoid putting *two* items into *one* article.

Avoid beginning leads with the time element. EXAMPLE: John Brown was elected president of the XYZ, December 21, *not* On December 21, John Brown was elected president of the XYZ.

Avoid beginning leads with *the*, *an*, or *a*.

*Never* use the first person in an article to mean *the reporter*. (This includes *our*.)

Never comment; never give an opinion in a news article.

Say *next Tuesday*, *last Wednesday*, *tomorrow*, *yesterday*, whenever possible, instead of the date of the month. Use *recently* sparingly. EXAMPLE: Dr. Walter E. Peck spoke at yesterday's assembly, *not* assembly of January 8.

Do not use *in order that* to denote purpose. Use the *infinitive*. EXAMPLE: To determine fitness of candidates, the program committee will hold an examination, etc., *not* For the purpose of determining. . . . To avoid offenses against good English study the style sheet, *not* In order to avoid . . . etc.

Say *persons*, *not people*.

### USE OF CAPITALS

John Smith has been elected captain of the freshman team, *not* Captain of the *Freshman Team*. The same rule holds for coach, manager, chairman, leader of student organization, after a name.

She spoke at the senior assembly, *not* Senior.

All the high schools in New York, *not* *High Schools*.

Dr. Bice is head of the Latin department, *not* head of the Latin Department.

I study French, Latin, biology, and mathematics, *not* *Biology*, and *Mathematics*.

The meeting will be held in room 236, *not* *Room 236*.

The officers are James Smith, president; Lucile Wise, vice-president; and Will Rogers, secretary, *not* *President*, *Vice-president*, etc.

Capitalize names of clubs and societies but not the club or society alone. EXAMPLE: The Writers Club met yesterday. The club consists of ten writers.

### SPELLING

No simplified spelling! When in doubt follow Webster's preferred spelling.

No abbreviation in the body of an article.

SPECIAL ATTENTION!—gray, *not* grey; practice, always; adviser; acknowledgment; judgment.

Never divide a monosyllable.

Spell out streets and avenues. EXAMPLE: 215 West Fifty-seventh Street. The Art Students League has moved to its new building at 5 East Fortieth Street.

Use figures for 100 and above. EXAMPLE: between 174th and 175th Streets, or corner of 124th Street.

### PUNCTUATION

Omit comma between name and numerals. EXAMPLE: Mary Smith '39.

Note well the use of the comma in the following: Dr. Frank Smith, head of the history department, gave a talk on Greek plays; *but* Dr. Frank Smith of the history department gave a talk on Greek plays.

Quotation marks must begin and *end* quoted material. Don't forget *end* quotes.

In continuous quotations of two or more paragraphs use quotation marks at the beginning of each paragraph and at the *end* of the *last paragraph* only.

### WORDS AND GRAMMATICAL USAGE

Be terse. Avoid unnecessary words.

Use appositives and past participles rather than relative clauses.

EXAMPLE: John Brown, former Arista leader, etc., *not* John Brown, who was formerly an Arista leader, etc.

Say *William Smart, principal*, not *Principal William Smart*.

#### GENERAL RULES

In reporting alumni news, write Bill Jones '34. No comma between name and year.

All poems to appear over writer's name with class numerals, not official sections. EXAMPLE: James Willis '38.

Tabulate only long lists of names.

Never write a student's name: Gray, John. This is done for convenience in filing only.

#### WORDS OF ADVICE

If in doubt about points not covered above, consult a good *Handbook of Composition* adopted by the staff as its reference book.

#### IN SPORTS

Be consistent.

Write: *on her 35-yard line; 20-yard forward pass; 50-yard breast stroke*.

When reporting scores, say *5 to 3* in the body, not *5—3*. The latter may be used in the head only.

For summaries, box-scores, line-ups, follow *New York Times*.

#### HEAD STYLES

Style and size of type, code marks, and number of units in decks of the head are noted on the head schedule.

#### TYPOGRAPHICAL STYLE IN BODY OF ARTICLES

No italicizing for emphasis.

No bold face type in body except inserts.

Break full column articles by at least two subheads. Set these bold face center, upper and lower case. No period follows.

If a *by-line* is used, set center body type. EXAMPLE:

| By James Smith |

If a special despatch—set center italics body type. EXAMPLE:

| *Special to The New York Times* |

No *leading* ever. Brief news items, one joke or teaser may be used to fill out a column that falls short. Give preference to news items. No teasers or fillers ever on front page.

Set summaries, line-ups, box-scores as in the *New York Times* using 6-point instead of 8-point type.

#### HEADS

Use drop-line (step) form for all top heads in accordance with code unless otherwise directed.

Capitalize the first word in the second line of box heads, whatever the word.

Capitalize the first word in the second line of all italic heads.

Use single quotation marks in a headline where double quotes would be used in the body.

Set banks in pyramid style upper and lower case. Begin with capital letters all words except the following: *a, an, and, as, but, if, or, the*, and all prepositions of four letters or less. Infinitives should be written in this style: to End, to Boom.

No period after banks.

Use a dash instead of a semicolon in the bank.

#### BREAKOVERS

FORM: (a) Continued on Page 3, Column 2.

Set bold face body type. Place at bottom of the first break.

#### JUMP HEAD

FORM: (b) Continued from Page 1, Column 5.

N. B. Check (b) with (a) on dummy and page proof to be sure there is no discrepancy.

#### DASHES

3-em dash under all heads except editorial heads. Omit dash under editorial heads.

3-em dash centered below every single column bank.

3-em dash above and below "Continued from Page 1, Column 5."

5-em dash at end of every article.

Use single rule for boxes.

Use single horizontal rule to cut off story set in two or three columns from head or heads below.

# Head Schedule

Streamer

## PRICES SLASHED IN G. O. SALE, MAR. 4-7 34-35

**A** **RESCUE MANKIND  
BY SCHOLARSHIP,  
PLEADS SPEAKER** 13-14  
  
F. M. Crouch, Second Socrates,  
Hurle Rapid-fire Questions at  
Attentive Seniors 28-29  
22-23  
14-15

**A<sup>2</sup>** **FORT GEORGE TO HOLD GALA  
'SENIOR WEEK' MAY 7 TO 11;  
CAPS FOR BOYS, PARIS RULE** 24-25  
  
Three Musketeers' Chosen as  
Class Show—Marble 25-27  
Stairway Used 16-19  
11-13

**B** **126 STUDENTS GET  
G. O. CERTIFICATES** 15-16  
  
High Rank in Majors Honored—  
Awards Signed by G. O. Head  
and Principal 28-29  
22-23  
14-15

**D<sup>2</sup> u/r**  
  
Explorers Find Substitutes for Soccer Balls; 42-44  
Exhibits and Illustrations Sent by Air Mail

**-B** **GERMAN WARBLERS  
INVENT NOVEL PLAN** 15-16

**D<sup>3</sup> u/r**  
  
Delight and Wonder of School Kitchen Revealed to Anxious Students; 41-63  
Romantic Spiral Stairway Leads to Hundreds of Pies and Potatoes

**C** **G W FOURTH IN RACE  
FOR 'BIG NEWS' AWARD** 18-19

**D<sup>2c</sup> u/r**  
  
Dunsany Quotes from 'The Queen's Enemies' 40-45

**C<sup>c</sup>** **LIPS THAT BLEED** -21

**D<sup>3c</sup> u/r** **Boxed**  
  
Well, That Was Keen but Look What's in Store for Us Now! 54-56

**D** **CHRISTMAS BRINGS  
OLD ENGLISH PLAY** 14-15½  
  
English, Art, P. T., and Music 25-27  
Departments Unite to 18-20  
Present Masque 12-14

**E<sup>3c</sup> Caps** **Boxed**  
  
SCHOOL ATHLETES INDULGE IN ALL TYPES OF SPORTS, AND HOW! 54-56

**-D** **WORMS TO EARLY  
BIRDS, NOT SOPHS** 14-15½

**Subhead** **Rhymen Score Teethtown** 14-31

**E** **Giant Zeppelin Brings  
Mail to G. W. Teacher** 18-19

**11 in. Mourning Rule**

**Jump Head Style**

(Continued on Page 4 Column 13)

**A TRIBUTE**  
In sad, but loving memory of a  
dear friend and teacher, Miss Louise  
Meyer, who shall live eternally in af-  
fectionate remembrance

**126 STUDENTS GET  
G. O. CERTIFICATES**  
  
(Continued from Page 1 Column 4)

**E<sup>c</sup> Boxed**  
  
It Won't Be Long Now -20

**Standing Heads**

AROUND SCHOOL	CLUB JOTTINGS	OUR EXCHANGES
FUN—MORE OR LESS	WITH OUR POETS	ALUMNI CHATTER
FACULTY NOTES	ON REVIEW	SPORT GOSSIP

**F<sup>c</sup>** **RONDEAU, FOR LIGHT WORDS** -23



## EXERCISES

1. Buy two morning papers to be decided upon by your class. List differences in style that you can find in the articles. Is each paper consistent in its use? Compare the results of your findings in class.

2. Are there differences in capitalization in the banks? In italic heads? Is the paper consistent in its use?

3. Rewrite the following item in accordance with the style sheet printed in this chapter: change only what violates the style.

When Bill Jones, '38, consulted his faculty adviser on the eligibility requirements for Cornell College, he decided that he would practise singing in order that he might make the glee club at Ithaca. He is Leader of the honor society here and Founder of the writers club. On May 24th he won first prize in the New York XYZ contest.

4. With your style sheet in your hand, look over the last issue of your school paper and note any violations.

5. Until you are sure of the practices required by your paper, apply the rules of your style sheet to each article that you write. Correct any violations of style before turning your copy in.

6. Name all the pronouns that are first person pronouns.

7. Have you noticed differences in style between various newspaper articles reprinted in this book and the style followed by the publisher in the rest of the chapter? The article is, of course, reprinted in accordance with the style followed by the paper from which it was clipped.

8. From a study of the various newspaper models reprinted here what differences can you discover in spelling; in capitalization; in type; in form of headlines; in style of subhead; in the quotation of poetry; in the use of the period after banks and subheads; in heads for book reviews; in any other particular? What is the practice followed by your school paper in each of the particulars mentioned?

9. In the Appendix you will find a variable spelling list. Consult this list and see what discoveries you can make about the practices of your local paper. Is it consistent in these practices?

## Chapter XXXI

### GALLEY PROOFS AND THE DUMMY

WHEN copy and heads are set up, the type stands in lead slugs in long galleys or pans numbered *Galley 1*, *Galley 2*, and so on. A proof is pulled of each galley. That is, the slugs in the pans are brushed with printers ink, a sheet of paper is laid on a galley of type, a roller is run over it, and the impression comes off on the proof. Proofs in duplicate or triplicate are returned to the editor. The first thing he must do is to check up printed stories with those that he has listed in his book as "Sent to Printer," to be sure that all copy has been set. If any has been overlooked he should inquire about it at once. If it has been lost, he will have to send a carbon copy to the operator to be set up at once.

The next thing he must do is to read all the proofs to be sure that there are no errors. The linotype operator, just like the typist, may make technical errors that must be caught. Corrections must be indicated by marks that the linotype operator will see quickly and understand, when he undertakes to revise his work. Hence, a code must be learned for correction—the regular proof reader's code, which is printed on another page. All marks of correction must be indicated *in the margin*.

The editor indicates that he has read each proof by writing "OK with corrections" followed by his initials in the upper right corner of the proof. Those showing errors must be returned to the linotype operator for correction. Revised proofs should show no errors.

The next problem is to make up the dummy. Its making is simple enough. The chapter, "Principles of Make-Up," showed how a rough draft of each page was made by the editor. His purpose now is to fit the stories that are on the galley proofs into place as they will appear in the columns of his paper. This he will do in accordance with his plan. Simple directions follow.

#### MAKING THE DUMMY

Materials needed—old papers, pencils, paste, scissors, pins or, if the first issue is being prepared, as many pieces of wrapping paper as

there are prospective pages, each cut to prospective page size and ruled into as many columns as will be required.

Arrange one complete set of proofs in numerical order.

Take the proof labeled *Galley 1*.

With a soft pencil, mark at intervals of two or three inches down that proof the number 1 over the printed matter. Be sure that each separate story bears the number. You are going to cut these later. The number is to tell the compositor, who will make up the paper from the dummy, on what galley to find each story.

Take the proof labeled *Galley 2*. Mark the number 2 down the proof as you did 1. Do the same with 3, 4, and so on, until each galley proof has been numbered. Now with scissors strip off all the margins of galley 1. Cut as close to the print as possible. Repeat on every proof.

Place out on a table as many pages as there are to be pages in your paper. Cut from the galley proof the story planned for the top of column 1 or 5, page 1. Pin it in place.

Pin your top stories in place first.

Don't clip all the separate stories from the proofs at once. You are likely to lose the little pieces if you do.

Sometimes it will be found easy to lay a whole unit of proof in place for the time being, or assemble all material to go on the editorial page, for example, before definitely arranging it.

Use pins first to permit changes on the page if any are necessary later.

When all articles are pinned in satisfactory position, remove pins, story by story, and paste. Don't remove pins from several stories at once. A gust of wind may make you sorry that you did.

If stories are too long for a column, either transpose or cut out the necessary lines. If the column is too short, either add the required number of lines, rushing your copy to the printer to be set up, or use a filler to fit the space. If you want lines added, you must type your copy and send it to the linotype operator, labeling it *add Arista*, if the Arista story is the one you are adding to. It is not enough to indicate the line on the dummy. The dummy must go to the compositor exactly as you expect your paper to be. Everything must be indicated. No compositor has time to solve student problems of make-up. Check up your date line, your page numbers, your breakovers, your continued-

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on-another-page lines, your heads, and dashes. When you have done this, your dummy is complete.

When you get your page proofs, check up *all heads* and general form. It is too late now to have errors in lines corrected. All corrections, at all times, whether on galley proofs or on page proofs, must be indicated in the *margins*.

## PROOF READER'S CODE

Marginal Mark	Corresponding Mark in Proof	Meaning
have	Every journalist should <sup>a</sup> seeing eye.	Insert.
sp	Every journalist should have <del>have</del> a seeing	Take out.
cap. or £	Every journalist should have a seeing eye.	Capital.
s.c.	Every <u>journalist</u> should have a seeing eye.	Small capitals.
e.c.	Every <u>journalist</u> should have a seeing eye.	Lower case or small letter.
rom.	Every <u>journalist</u> should have a seeing eye.	Set in Roman type.
ital.	Every <u>journalist</u> should have a seeing eye.	Set in Italic type.
b.f.	Every journalist should have a seeing <u>eye</u>	Set in bold-face type.
w.f.	Every journalist should <u>have</u> a seeing eye.	Wrong font.
✓	Every journalist should <u>have</u> a seeing eye.	Broken letter.
9	Every journalist should hav <u>e</u> a seeing eye.	Upside down.
∩	Every jou <u>rn</u> alist should have a seeing eye.	Close up separated elements.
#	Every <u>j</u> ournalist should have a seeing eye.	Space.
eq #	Every <u>^</u> journalist should <u>^</u> see.	Make equal spacing.
#∩	Every journalist should have a <u>^</u> seeing eye.	Space and close up
letter #	Every <u>journalist</u> should have a seeing eye.	Letter space.
3	Every <u>journalist</u> should have a seeing eye.	Take out element and close up.
∩	Every <u>journalist</u> should have a seeing eye.	Push down space.
	Every journalist should see.	Straighten margin.
lead	Every journalist should	Space between lines.
7	have a seeing eye.	
7lead	Every journalist should	Less space between lines.
7	have a seeing eye.	
¶	again. Every journalist should see.	Make paragraph.
no ¶	Every journalist should have a seeing	Do not make paragraph.
run in.	which <u>he said once more.</u>	Set in continuous line.
○	Every journalist should have a	
△	seeing eye.	Put in period.
△	Every journalist it is said <u>^</u> should have	Put in comma.
△	Poets may dream <u>^</u> journalists must see.	Put in semicolon.
△	It is this <u>^</u> journalists must see.	Put in colon.
△	A <u>^</u> journalist's eye must see.	Put in apostrophe.
△	"Journalists must see, <u>^</u> he said.	Put in double quotation marks.
△	"Journalists need the <u>^</u> seeing eye," he said.	Put in single quotation marks.
spell out	Journalists must use <u>2</u> eyes.	Spell out word or number.
figs	More than <u>(five thousand)</u> were there.	Set in figures.
1/	JOURNALISTS GO BLIND	
	LOOKING FOR EYESIGHT	
2/	JOURNALISTS GO BLIND	1-em dash:
	LOOKING FOR EYESIGHT	
=.	Journalists <u>re</u> create daily.	2-em dash.
==	Every journalist must cultivate the	Hyphen.
	seeing eye.	Straighten lines.
tr	Every journalist <u>have</u> should <u>a</u> seeing eye.	Transpose.
⌊	Every journalist should see.	Move left.
⌋	Every journalist should have a seeing eye.	Move right.
⌈	Every <u>journalist</u> should have a seeing eye.	Move up.
⌋	Every journalist should <u>have a seeing</u> eye.	Move down.
□	Every journalist should have a seeing eye.	Indent em quad.
stet	Every journalist <u>should have</u> a seeing eye.	Let stand.
ex.?	Every journalist should have seeing eyes.	Is this right?
out; see copy	Every <u>^</u> seeing eye.	See copy and correct.

## CORRECTED PROOF

## POWER

*spell out* (120) out of a possible one thousand three  
*whose/* hundred five scholarship certificates were  
 awarded at last week's assemblies to stu- *X*  
 dents, marks for the past term average *G/W/*  
 at least 85%. In other words, four per-  
 cent of the students at George Washing-  
 ton are doing superior work.

*lead* > It is an unfortunate truth that under  
 the present system of education, many  
 students think that the mark is of more  
 importance than the subject, and that the  
 report card is more important than the *3*  
 knowledge which the mark represents.  
 This attitude earns neither the mark nor  
 the knowledge. Scholarship certificates  
 represent, not only a scholarship average  
 of 85%, but also 85% more brain fodder *#*  
 stored away for active use in the future,  
 85% less distance between high school *e.c.//*  
 and college, or 85% better equipment for  
 a job.

*tr.* And school is not a building where *w.f.*  
 determine the amount forcibly stuffed into  
 subjects are "taken" and tests given to  
 the head of the collective victim. It is *i/*  
 a house of learning, a place for youth  
 to grow the into shoes of intellectual  
 maturity, a workshop for developing *stet*  
 some powers and refining others, and a  
 forge for beating into shape the armor *eq. #*  
 for the life struggle.

When students cease to look upon  
 teachers as dispensers of get smart quick *=//*  
 quackery, when students restore teachers  
 to their position in loco parentis as com- *ital.*  
 rades for a little way along the road,  
 comrades perhaps wiser than their juniors, *5*  
 the four percent will be appreciably  
 swelled.

The present four percent did not get *W*  
 that way because of any partiality on  
 the part of fairy godmothers with the *rom.*  
 gift of gray matter. The initial distri-  
 bution almost was equal, but the gray has  
 not retained its original properties in all  
 cases. Some of it (as in the case of a  
 goodly part of the remaining ninety-six  
 percent) has grown soft and flabby be-  
 cause of the and transient impressions it  
 records, while some has congealed from  
 disuse.

No, 85% does not represent merely a  
 scholastic average; it is the health chart  
 of the gray gift!

## REVISED PROOF

## POWER\*

One hundred twenty-six out of a possible one thousand three hundred five scholarship certificates were awarded at last week's assemblies to students whose marks for the past term average at least 85%. In other words, four percent of the students at George Washington are doing superior work.

It is an unfortunate truth that under the present system of education, many students think that the mark is of more importance than the subject, and that the report card is more important than the knowledge which the mark represents. This attitude earns neither the mark nor the knowledge.

Scholarship certificates represent, not only a scholarship average of 85%, but also 85% more brain fodder stored away for active use in the future, 85% less distance between high school and college, or 85% better equipment for a job.

And school is not a building where subjects are "taken" and tests given to determine the amount forcibly stuffed into the head of the collective victim. It is a house of learning, a place for youth to grow into the shoes of intellectual maturity, a workshop for developing some powers and refining others, and a forge for beating into shape the armor for the life struggle.

When students cease to look upon teachers as dispensers of get-smart-quick quackery, when students restore teachers to their position *in loco parentis* as comrades for a little way along the road, comrades perhaps wiser than their juniors, the four percent will be appreciably swelled.

The present four percent did not "get that way" because of any partiality on the part of fairy godmothers with the gift of gray matter. The initial distribution almost was equal, but the gray has not retained its original properties in all cases. Some of it (as in the case of a goodly part of the remaining ninety-six percent) has grown soft and flabby because of the rapidly flickering and transient impressions it records, while some has congealed from disuse.

No, 85% does not represent merely a scholastic average; it is the health chart of the gray gift!

\* By Muriel-Frances Hochdorf

## EXERCISES

1. Learn proof readers' marks and their meaning, a few at a time.
2. Get a set of galley proofs kept from a former issue. Use a card to cover all but the line that is being read. At first, attempt to correct for the more common errors only—punctuation, capitalization, take out, left out, insert space. A mark for each correction must be made in *two* places:
  - a. In the *line* to indicate the place of the change.
  - b. In the *margin* beside the line containing the error.

If the operator sees no marks in the margin, he will assume that the proof is o.k.

3. When you have acquired a certain degree of facility in the use of this much of the code, try to apply other marks.



## Chapter XXXII

### ADVERTISING

**A**DVERTISING is salesmanship. A good salesman must know (1) his commodity, (2) his public; therefore, he must study his commodity—its distinctive features, its uses, and its history; he must study his public that he may understand human nature with its varying points of view, needs, interests, attitudes, limitations, and conditions of life. To advertise, he brings together what he knows of his commodity and what he knows of human nature. His aim is to sell his commodity. Two kinds of advertising, printed and oral, will be considered here.

A good printed advertisement should make its public do five things: see, read, believe, remember, and act. The oral advertisement should make the public hear, listen, believe, remember, and act. With these purposes in mind the advertisement should be constructed. There are a great many ways, of course, to accomplish these purposes. Here are some:

**MAKE HIM SEE.** Catch attention by the novelty of the headline; by suggestion; by a startling slogan; by a picture. Spectacular devices for catching attention include: the moving electric sign, sky writing, and Neon signs.

**MAKE HIM READ.** Once you have caught attention, hold it by sparkling concrete details that challenge the need and the imagination of the public. Appeal to an interest, an emotion, an attitude, an instinct, the senses, reason, a special point of view. The journalist who can write a good human interest story should write live advertising copy. The new, the strange, the picturesque, and the unexpected make live advertising copy as well as live news. Timeliness in advertising is effective. While the advertisement is really an argument in support of a commodity, it should be dramatic in form. The power of the particular, the power of the startling parallel, is felt in good publicity copy, exactly as in news writing.

**MAKE HIM BELIEVE.** Inspire confidence by the sincerity of the advertisement. By your own thorough knowledge of your commodity, let the public feel your efficiency. When a man nods his head and says "He knows what he is talking about," you have gone a long way

toward effecting a sale; and confidence, once established, has magic selling power. The testimonial and the guarantee are devices for inspiring confidence.

**MAKE HIM REMEMBER.** By a slogan or catch phrase, preferably one that links the name of the firm with the commodity, make the commodity stick in the mind. *Have you a little fairy in your home?* Fairy Soap. *All the news that's fit to print.* *New York Times.* With sufficient repetition you will thus make him remember.

**MAKE HIM ACT.** Make it easy for him to act. You want him to buy, but human nature follows the line of least resistance. Difficulties may deter him. Show him how to get your commodity without inconvenience to himself. In this connection, your knowledge of conditions figures. If you want to sell to a factory worker, don't have the shop closed during the only hours that a factory worker can buy. The easy payment plan has made many a sale that otherwise would never have been effected.

\* Oral salesmanship attempts to effect through the spoken word what has been effected through the written word in printed advertising. Instead of seeing, your customer must hear; instead of reading, listen.

**MAKE HIM HEAR.** By the novelty of the attack, pique his curiosity. A dramatic entrance or stage business of some kind may catch his ear. Try to make the right point of contact. It may be the open sesame to a hearing.

**MAKE HIM LISTEN.** Once the attention has been arrested, hold it through brief vivid details. Make no "cotton wool statements." A pleasing voice and manner, attention to the pause, and force of personality, score. If you are making a personal appeal instead of one to a mixed group, seize any clue, however slight, that reveals the interest of a customer.

The real opportunity for creative advertising comes to the student advertiser through planning publicity for his own product—his paper. His advertising campaign should be carefully planned. The manager should remember that the advertising of a paper is not complete until the subscription price is in the coffers and the paper is in the hands of its buyers.

1. Plan a general campaign at the beginning of the term to sell term subscriptions.

2. Plan specific campaigns before each issue to sell single copies to those who do not subscribe.

## BEFORE THE CAMPAIGN

1. Know your commodity—what your paper publishes, its distinctive points, offerings planned to meet student needs and special tastes; special talents on the staff; what some worth-while persons have said of it.

2. Know your public—student body, faculty, alumni. This knowledge must include the number of each group, and the total number of subscribers.

3. Set yourself the sum needed to cover costs of publication for the term. Keep the pot boiling until the goose is cooked!

4. Provide yourself with a roster of official classes showing class number, number of students on register, full names of teachers, full names of students, room number.

5. Draw up a sparkling letter to introduce the project to each class. State the price and ask for the appointment of a live sales agent. Provide at the bottom of the letter to be filled in, torn off, and returned at a specified time to you, a stub bearing room number, number of class, teacher's name, name of sales representative. Have one letter mimeographed for each class.

6. Plan a special follow-up letter to be read later to each class by its special sales agent.

7. Plan copy for posters about the building and place your order with your art department well in advance of the date of expected delivery. Advertising posters should show price. Some should appeal to boys; some to girls, if the school is co-ed. Remember that large color posters are 100 per cent more effective than small black and white, and illustration, if nothing more than a large question mark, is more suggestive than beautiful lettering. Advertising pictures, like newspaper cartoons, should suggest action.

8. Prepare an address for your assembly. Apply the principles of good advertising. Plan an attack that will make the student body hear you. The manager might impersonate a newsboy for the moment. With a package of papers under his arm let him run out to the edge of the platform shouting, "Extra! Extra!"

9. Provide headquarters with a sufficient number of subscription receipt cards, each bearing a number, to distribute to the student body. If you have 3,000 on register you will need cards bearing numbers from 1 to 3,000. Sort out the cards in packages equal in number to the

number registered in the class. On your own books at headquarters keep a record of the numbers assigned to each class. This will help you tremendously in checking later. (If you have fifty classes you will have fifty packages ready for delivery to special sales agents.)

10. Prepare a notice calling together your special sales agents. Specify day, hour, place.

11. Organize a force at headquarters to handle returns as they come in. Make it easy for the special sales agents; make it easy for your customers. Nothing is more disastrous to confidence and sales than to have no one on hand to receive what you have asked for. Prepare to *be on the job*.

12. Get together enough back numbers to supply new entrants.

#### DURING THE GENERAL CAMPAIGN

1. Distribute sample copies to new entrants. **MAKE THEM SEE!**

2. Place posters about the building. **MAKE THEM SEE!**

3. Distribute the first letter to each class.

4. Address the assembly.

5. Collect stubs and check them with class lists. See that you have one representative for each class. If you have not, follow up the matter at once and have one appointed while you wait.

6. Assemble your sales agents. Provide each with his letter and his subscription cards. Instruct him to begin sales at once; to take full payment or part payment over any student's signature of promise; to hold part-payment cards until the subscription is paid up; to give paid-up cards as receipts; to report to headquarters daily. Give him a brief lesson in salesmanship. Ask him to study his own small group, to analyze their special interests and attitudes and make use of that knowledge in his appeal to those who are not responsive. He can make a more personal appeal than headquarters can.

7. Follow up all responses. If you find that in some classes there is little action, try to discover the cause; then remedy it. If the class sales agent has no initiative and will not take the trouble to make sales easy for his customers, find someone who will.

8. Recognize special ability in your salesmen. Praise has a fine effect. A good salesman likes the feeling of success; his respect deepens for the firm that recognizes ability.

9. Recognize unusual responses in classes. Publish results. To do this, use any device that will stimulate interest among prospective cus-

tomers. At Christmas time, when funds were solicited for the needy, an evergreen wreath in the foyer of a high school displayed a red ribbon for each class that reached a certain quota. You might publish the first 100-per-cent class or all 100-per-cent classes. Good-humored rivalry helps.

10. Run teasers in your first issue—and a last call for subscriptions!

11. Deliver all papers to all parts of the school at the same time. This includes annexes—unless the part-time evil makes such distribution impossible. It is unfair to the reader to offer him the news after he has heard it discussed; furthermore, such a practice hurts sales.

12. Meet all conditions. Make it possible for late comers to get papers. Eternal vigilance is necessary *before the first paper comes out*. What is lost then may never again be made up. Single copies will add a little to the coffers but proportionately *very* little.

#### CAUTION:

Don't appeal on the basis of school spirit. Sell your *commodity*. Put out a good paper; result, confidence; result, school spirit!

### **Follow Up! Follow Up! Follow Up!**

#### AFTER THE CAMPAIGN

Take down all posters. No post-mortems.

Be alive to comments on the paper; they may give you a hint for the next issue.

#### SPECIAL CAMPAIGN FOR SALE OF SINGLE ISSUES

##### BEFORE THE CAMPAIGN

1. Know your commodity—the distinctive features of the coming issue—an examination schedule perhaps, to be published nowhere else; an interview with a celebrity, or some such thing.

2. Provide special copy and suggestions for posters and place your order with the art department.

3. Plan an address that will play up what is coming.

4. Discover strategic points for catching the attention of the indifferent.

##### DURING THE CAMPAIGN

1. Place posters.

2. Address assembly.

3. Play up the special features of the coming issue through special sales agents of classes that are not 100-per-cent subscribers.

4. Cover all strategic points; that is, have boys armed with papers, in places to catch the indifferent buyer. Remember the early bird—be on time.

#### . AFTER THE CAMPAIGN

Remove all advertisements.

There is another phase of advertising that must be considered in connection with high school papers. Papers should be self-supporting, and the present cost of printing is high. One way to reduce printing costs is to sell some of the space in the paper for advertising. This transaction imposes two obligations upon the paper: an obligation to the advertisers; an obligation to the readers of the paper.

TO THE ADVERTISER. Whatever agreement the paper makes with the advertiser must be kept unqualifiedly. Editors must see that the printer follows copy rigidly. An old saying is: Follow copy even though it flies out the window. Furthermore, the paper must print no contradictions of the advertisements it carries. For instance, if a paper carries patent medicine advertisements, it is poor sportsmanship for it to print an editorial warring on patent medicines.

TO THE READER. Readers must be protected against any but *bona fide* advertisements. Papers of high standards back their advertisements and will knowingly give space to nothing of a doubtful nature. The *New York Times* follows twelve rules on advertisement that it declines to publish in its columns. They are reprinted on the following page as suggestive of a fine standard to maintain.

Student journalists will have no copy problem in handling advertisements for their columns. Advertisers send copy, give directions as to the space desired, and even specify display type to be used in the lay-out. The editor's problem is rather one of placing the advertisement on the page. He must consider the ad in relation to the whole page and in relation to other advertisements.

While advertisements must stand out, they must be so placed that the harmony of the page make-up is not destroyed.

The principle of variety that governs the arrangement of headlines (explained fully in the chapter, "Principles of Make-up") applies to the relative position of advertisements. Variety of border often solves the problem of monotony.

1. Space on the back page is more desirable from the advertiser's viewpoint than a similar position on an inside page.

2. Advertisements should be in tone with the paper. Cheap advertising is the mark of a cheap paper. When a short story writer of the author's acquaintance is casting about for a possible market for a manuscript, he reads the advertisements in magazines not well known to him, and thereby gets an idea of the type of reader that subscribes. He claims that he can tell more by the ads than by the editorial matter.

3. Cuts should face in.

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## *The New York Times declines for its columns:*

- 1—Fraudulent or doubtful advertisements.
- 2—Offers of something of value for nothing; advertisements that make false, unwarranted or exaggerated claims.
- 3—Advertisements that are ambiguous in wording and which may mislead.
- 4—Attacks of a personal character; advertisements that make uncalled-for reflections on competitors or competitive goods.
- 5—Advertisements holding out the prospect of large guaranteed dividends or excessive profits.
- 6—Bucket shops and offerings of undesirable financial firms.
- 7—Advertisements that are indecent, vulgar, suggestive, repulsive or offensive, either in theme or treatment.
- 8—Matrimonial offers; fortune tell-

ing; massage, unless licensed and license number is given.

- 9—Objectionable medical advertising and offers of free medical treatment; advertising that makes remedial, relief or curative claims, either directly or by inference, not justified by the facts or common experience.
  - 10—Advertising of products containing habit-forming or dangerous drugs.
  - 11—Help Wanted advertisements which request money for samples or articles.
  - 12—Any other advertising that may cause money loss to the reader or injury in health or morals, or loss of confidence in reputable advertising and honorable business, or which is regarded by THE TIMES as unworthy.
- 

### STRICT RULES ENFORCED BY A GREAT METROPOLITAN DAILY

4. Space should be sold by the column-inch, quarter-page, half-page; there will hardly be occasion for a full-page ad in a high school paper. The rate should be determined by the cost of printing. A fair margin of profit should be made to warrant the giving-over of the space.

5. The proportion of advertising matter to editorial matter should be carefully planned. Students want the news of the community *first*.

6. Students should not solicit advertisements from unknown firms or persons without the consent of their advisers or parents.

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7. Solicitors should be well enough informed on their commodity, the paper, and their public, the student body, to help prospective advertisers who may not know what appeal to make to high school students.

8. If the paper does not reach a large number of students, space should not be sold. The selling of space is a business proposition. Fairness works *both ways*.



## ADVERTISEMENTS



*The Game Reserves of Kenya colony—where giraffes & zebras graze along the railroad—the richest big game country in the world—almost never visited by travelers—is on the route of*

### Raymond-Whitcomb Round Africa Cruise

Sailing January 12, 1929, on Cunard liner "Carinthia," for a ten weeks voyage completely around Africa, visiting

**Dakar in Senegal—Freetown in Sierra Leone**  
(a region of primitive Blacks and barbaric dances)

**Capetown and old Dutch South Africa**

**Durban—Natal—Madagascar**

**Zanzibar—Mombasa—Nairobi**

**The Big Game Country of British East Africa  
The Sudan and Egypt**

★ *With trips to Victoria Falls, Kimberley and its Diamond Mines, Cecil Rhodes' Tomb in the Matopo Hills of Rhodesia, the Mountains of the Moon, the headwaters of the Nile and Khartoum, capital of the Sudan.*

The only cruise devoted primarily to Africa, and the only African cruise to include all sections of Africa.

Rates, \$1250 and upward

Send for the Booklet—"AROUND AFRICA"

### Mediterranean Cruise

★ Sailing January 22, 1929, on the Cunard liner "Samaria" and visiting the famous Mediterranean cities and great ports—and in particular, Egypt and the Holy Land, beautiful Taormina in Sicily, the historic islands of Malta, Cyprus, Corsica and Sardinia, and picturesque towns on the Dalmatian Coast—Rates, \$1000 and up.

### Land Cruises in America

Round trips of three to nine weeks on special trains built for Raymond-Whitcomb

### Raymond & Whitcomb Company

Executive Offices: 126 BRACON STREET, BOSTON, MASSACHUSETTS

NEW YORK PHILADELPHIA CHICAGO  
LOS ANGELES SAN FRANCISCO

## Why Dobbin wore a Nosegay

THE BUBBLING FRENCH have a proverb "Toujours l'audace," which is to say "Always kick adversity in the pants." Nineteen-seven was a year of adversity. In the Northwest they used script for money because money had heard there was a panic and had run down its hole. So Portland celebrated by putting on her first Rose Festival.

★ ★ ★

A whole community not only kicked adversity but slapped it in the face. Dobbin—the V-eight of his day—tucked a nosegay behind his ear and pranced down Washington street in the shafts of a surrey blanketed with blossoms from the garden. So did certain horseless-carriages of the Pope-Hartford vintage. And all the people made carnival.

★ ★ ★

The same gay charm, the same finger-snapping spirit will mark this year the thirtieth Rose Festival—to be held June 8-9, 10-11. The only difference is that Portland now shares her fun with the world—and particularly with the Pacific Coast.

★ ★ ★

Thousands of Washington, Oregon and California folk join in something which was once a purely community celebration. If the dates don't fit the regular vacation schedule, they make it the occasion of a special holiday—always easily possible in these days when the rule is weather good—roads fast.

## Standard Oil Company of California

No. 18



The heater inside your car doesn't do your outside chauffeur much good.

But our livery overcoats will help a lot. We've several sturdy varieties; all warm, all good looking and each a credit to your thoughtfulness:

Blue, black or oxford melton, dog lining, collared with Persian lamb. Black or blue boxcloth. Oxford frieze and covert cloth.

Wool lined gloves, fur hats, heavy socks and shoes, warm underwear.

## ROGERS PEET COMPANY

Broadway at Liberty      Broadway at Warren      Broadway at 13th St.

Herald Sq. at 35th St.      "Six Convenient Corners"      Fifth Ave. at 41st St.

Tremont & Broomfield  
Boston, Massachusetts

## Why We Seize Them Young

ONLY because of a FIRM purpose could we be so ruthless. "Our public," we say, "must always come first!"

And so we harden our heart and dry the impetuous tear.



*Longchamps hunter waiting to cut down a peach at just the proper ripeness.*



We ply the kitchen knife on tender vegetables still dewy with innocence . . . snatch to destruction firm young fruits, fairly melting with sunny sweetness . . . pop before our guests cakes and pastries that have barely seen the light of day. Long live our table delicacies!

RESTAURANTS  
*Longchamps*

55 Fifth Avenue  
North-east Cor. 12th Street  
423 Madison Avenue  
Ber. 48th & 49th Streets  
40 East 49th Street  
Ber. Madison & Vanderbilt Aves  
19-21 West 57th Street  
Near Fifth Avenue  
1015-17 Madison Avenue  
Ber. 78th & 79th Streets

# Future famous leaders *who eat Ralston*



ACROSS the ice they skim . . . brimming over with life and energy. Back they come . . . rosy-cheeked and happy.

They are the healthy, sturdy leaders of the future . . . children like these. To keep them healthy and strong, their mothers give them wholesome, nourishing food . . . Ralston whole wheat cereal that provides vitamins for life and growth, proteins for firm flesh, mineral salts for sound teeth and bones, carbohydrates for heat and energy, and bran for proper elimination.

Start your youngsters on Ralston tomorrow. They'll love it. It's easily prepared.

#### Try This Menu Tomorrow

Grape Fruit  
Ralston With Cream  
\*Purina Whole Wheat French Toast  
Milk Coffee

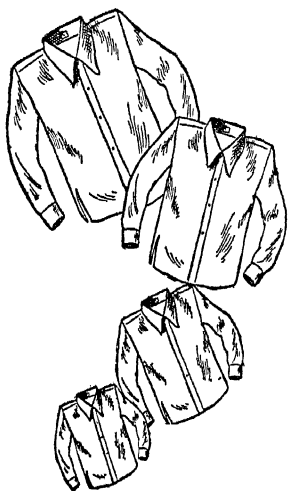
\*PURINA WHOLE WHEAT FLOUR adds delicious flavor to breads, muffins, waffles, cakes, etc., and gives them the full food value of whole wheat. Another Checkerboard Product.

RALSTON PURINA CO., St. Louis





## Next time you buy a shirt remember what happened to Alice



**A**LICE IN WONDERLAND—you recollect—ate a piece of mushroom that made her shrink smaller and smaller and smaller till she could tickle her chin with her toes.

Doesn't Alice remind you of a lot of shirts you've owned? Shirts that shrunk and shrunk and shrunk till they were no good to you at all!

That's why it's so important for you to get *Arrow* shirts—Arrows are Sanforized-Shrunk... and this patented *Arrow* process is so sure-fire that we actually guarantee you a new shirt free if one ever shrinks.

Arrows, also, are the best-looking shirts you can buy. One reason is their famous *Arrow* collar, the collar good enough to sell two billion copies. Another reason is *Arrow's* better-fitting Mitoga design—the design that's actually shaped-to-your-shape.

Get some new *Arrow* shirts today.  
Prices are only \$2 and up.



*If it hasn't an Arrow Label,  
it isn't an Arrow Shirt.*

## ARROW SHIRTS

*Sanforized-Shrunk—a new shirt free if one ever shrinks*

Made by CLUETT, PEABODY & CO., INC.

## EXERCISES

1. Study the advertisements in this chapter. How do they apply the principles of good advertising? Which principle is best exemplified in each? What emotional appeal does each make? To what class of readers or what point of view is each directed?

2. Collect some advertisements that are excellent for their application of two or more of the five principles of a good advertisement.

3. What advertisements in this chapter use as the basis of their appeal any of the following: mother love; fatherly pride; man's protective instinct; love of social distinction; vanity; curiosity; fear; ambition; recreational interest; spirit of reverence; hoarding instinct; the woman's point of view; the man's point of view; the youth's point of view; the young girl's point of view; any specialist's point of view?

4. Find advertisements that make use of each of the human elements mentioned in question 3.

5. From the *Saturday Evening Post* clip advertisements that use beautiful color pictures to attract attention.

6. Criticize advertisements that are not pleasing because of any of the following: too many details; lack of emphasis; irrelevant details; lack of balance; unrelated picture and copy; incongruous pictorial effect; violation of truth; inaccuracies from a special viewpoint.

7. Note how advertisers make use of the element of timeliness to sell commodities. Clip two advertisements from a morning paper and paste in your notebook. Rewrite each to sell the same commodity at a special season of the year: Easter time, Christmas.

8. How does a local paper show a knowledge of its public through its classified advertisement section? In what specialized type of magazine would you expect to find a page of advertisements giving publicity to tree nurseries? An advertisement on where and how to sell manuscripts? An advertisement of *Peter Rabbit*?

9. A good advertisement will play up the distinctive features of a commodity. Assume that your commodity is the approaching varsity show. List the distinctive features that you might play up (1) in an address to the student body to sell tickets; (2) in copy for an illustrated poster.

10. List the various interests that you might appeal to in an attempt to sell tickets for *Macbeth* to seniors who study the play as a literature text.

11. Recall the commodities that you think of in connection with a pithy slogan or apt phrase. What is the value of the phrase to the commodity? Why is "a" below better than "b"? (a) *If it isn't an Eastman it isn't a kodak.* (b) *A skin you love to touch.*

12. Think of devices for advertising your varsity plays. (To advertise *A Night at an Inn* given in one high school, a knight in armor stalked the corridors.) Take advantage of interest that you imagine aroused through one of your devices—and follow it up with copy for an advertisement in your school paper. Prepare copy for your local paper. How would it differ from school paper copy?

13. Prepare teasers advertising your classic football or baseball game.

14. Write an advertisement to secure new membership in a parents' club that sponsors scholarships each term.

15. Through what emotional appeal have the following been sold? Dr. Eliot's Five-foot Shelf; *Book of Knowledge*; Life-Buoy Soap; Listerine; dancing lessons by correspondence; life insurance; savings accounts in a local bank?

#### LAY-OUT PROBLEMS

16. Assume that you have advertisements for an inside page totaling 23 inches. One is double column, 2 inches in height, and one is a 5-inch single column advertisement. Of the other ten, 4 are 2-inch single column advertisements; the rest, 1-inch ads. Plan the lay-out on a 5-column page, each column 15 inches in depth. Use the step form and pyramid to the right. Cut out papers to dimensions and pin them on a dummy made to measure before you draw the lay-out.

17. Assume that you have a double column 5-inch advertisement that you have agreed to place in the most prominent position in your paper—but not on the front page. Where will you place it?

18. What proportion of advertising would be the limit beyond which you would not print advertisements in a 4-page, 6-column paper, 19 inches in depth (type depth), the paper to come out once a week?

19. It costs \$95 an issue for printing a 5-column 4-page paper, of 15-inch depth. It comes out 6 times a term. What should be your charge per column inch to make it pay for you to sell space for advertising?



## APPENDIX





## SOME REGULAR HIGH SCHOOL NEWS SOURCES

Offices of your publications

Department offices: English; Mathematics; Foreign Languages—  
French, Spanish, Latin, Greek, German; Science; Music; Art;  
Physical Training—Boys, Girls; Shop

Administrative Assistant—Statistics

Faculty Member in charge of Senior Activities

Head of the General Organization

Secretaries of all clubs

Managers of all teams

Special Classes

Library

Scholarship Committee of Awards

Parents' Club, if any

Honor Society; Fraternities

Student Service Bureau

Secretary of Student Committees

Examination Schedule Committees (certain times)

Chairmen of temporary committees

Faculty Advisers

College Entrance Adviser

Grade Advisers

Senior President

Class Presidents

Dean of Boys

Dean of Girls

Lunch Room and Kitchen Directors

Representatives for Publications

Term Presidents

Student Council

School Doctor

Bulletin Boards

Custodian

## SOME NEWSPAPER TERMS

*Add*—Written on fresh copy to indicate that it is to be added to copy previously prepared. **EXAMPLE:** Add Arista.

*A.P.*—Associated Press.

*Art*—Any illustrative material used in connection with news.

*Assignment*—Instructions for handling expected news.

*Bank*—A minor deck in a headline. In a four-deck head the second and fourth decks would be banks.

*Beat*—Reporter's regular route of news sources.

*Blind Interview*—An interview in which the name of the person interviewed is not disclosed.

*Blotter*—A loose-leaf book used by the police for registering arrests.

*Body Type*—Type used in the story, not in the headline.

*Boiler Plate*—Stereotype plate of articles and pictures furnished by a syndicate.

*Bold Face (b. f.)*—Applied to type, meaning **black type**.

*Box*—Space enclosed in rules in the form of a rectangle.

*Boxed Head*—Head enclosed in rules in the form of a rectangle.

*Break*—News *breaks* when the event that makes the news happens.

*Break-line*—A line only partly filled with letters.

*Break-over*—Part of a story continued from another page.

*By-line*—The line made by the author's name.

*C.P.*—Canadian Press.

*Caption*—The line printed below a cut.

*Chase*—A rectangular iron frame into which pages or columns are fastened for printing or for making plates.

*Column*—One of the vertical divisions of a page set off by vertical rules.

*Composed*—Type is *composed* when it is arranged into words in order for printing.

*Condensed Type*—Type that is narrower than standard type of the same family.

*Copy*—Manuscript.

*Copy-cutter*—One who cuts long stories into *takes* and distributes them among the several linotype operators to be set up.

*Copy-holder*—One who holds and reads copy while the proof reader checks.

- Copy-reader*—One who corrects or edits copy written by reporters. He may also write the headline for it.
- Cover*—To get all the facts for a report and write it up.
- Credit Line*—Line acknowledging another publication's permission to reprint.
- Cross-line*—A single line in a head that may either fill the column or be centered. Also a line across the page.
- Cub*—A reporter who is a beginner.
- Cut*—A piece of wood or metal that prints a picture; also the picture made from the cut.
- Dark Run*—Secret news source.
- Dash*—The black rule that prints the horizontal line, used between divisions of a head and at the end of stories.
- Date Line*—The line at the beginning of a story giving the city or town from which the event is reported and the date of the report.
- Dead*—Of no further use. Said of type or copy.
- Deadline*—The hour after which copy is too late for press. A serious matter in handling news.
- Deck*—One of the divisions of a headline, usually separated from the other divisions by a dash.
- Department Man*—One who works in a special department.
- Display Type*—Showy type more striking than ordinary type.
- Dope*—A story written before the news breaks.
- Drop-line Head*—A head in which all the lines are the same length; the first is flush with left margin; the last flush with right margin; the lines between indented at left in form of steps. Called also *stepped head*.
- Dummy*—The model of the paper with stories pasted into place as they will appear on the printed page.
- Ears*—Boxes at each side of the title of the newspaper usually displaying a slogan of some kind.
- Em*—A unit of measure for printed matter; the square of the body of a type. EXAMPLE: A standard column is 13-ems wide.
- End Mark (#)*—A mark placed at the end of a story to say that the story is finished.
- Exchanges*—Papers exchanged among schools.
- Extended Type*—Type that is wider than standard type of the same family.

*Feature*—Anything especially prominent or important in the news of a particular issue of a paper; also applied to a story that is not strict news but intended to appeal to the dramatic impulse of the reader.

*Filler*—Material of slight value used to fill space.

*Flash*—A bare fact sent to press over the wire.

*Flush*—On an even line with. The *F* of *Flush* in this line is *flush* with *F* of *Flash* above.

*Follow*—A story containing later developments of a previously written news article.

*Follow-up*—See *follow*.

*Folo*—Follow. *Folo* with a title, such as *Honor*, is written at the top of a piece of copy which is to follow the Honor story already sent to press.

*Font*—A complete assortment of one style or size of type.

*Form*—An assemblage of type locked in a chase preparatory to printing.

*Future Book*—A notebook in which the editor keeps memoranda on news tips, assignments, etc.

*Galley*—A long shallow metal tray for holding composed type.

*Galley Proof*—A printed impression of the type in a galley.

*Ghost Writing*—Writing actually done by a reporter for a person of some popularity under whose name the story is printed.

*Guide Line*—A brief identifying title at the top of pages sent to the compositor.

*Hanging Indent*—Head in which all but the first line are indented at the left.

*Head*—Headline.

*Hold*—Keep for future use.

*Human Interest*—Interest that is aroused through an appeal to the heart of the reader.

*I.N.S.*—International News Service.

*Insert*—Same as subhead; heading used in the body of a story to break the monotony of a solid column. When the word *Insert* is written at the top of copy, it means to insert the copy at a point specified within the story already sent to press.

*Jump Head*—A head above the portion of a story continued from another page.

*Jumping the Gun*—Publishing something before the release date specified by the contributor.

*Justify*—To fill a line or a column exactly full.

*Key Line*—Each major deck in a head, containing the essential facts that give a *key* to the news. The top deck is always the *first key line*.

*Kill*—Destroy.

*Lead* (lĕd)—Thin strip of metal placed between lines of type. Type set with a lead between lines is said to be leaded. If two leads are placed between, it is *double-leaded*.

*Legman*—One who gets a story but has to have some one write it up for him.

*Lift*—To appropriate some one else's copy as one's own.

*Linotype*—A typesetting machine that casts solid lines of type from molten metal, the operator playing a keyboard as does a typist.

*Local*—Happening in the place—city, town, etc.—of publication.

*Lower Case*—Small letters as opposed to capitals. Called *lower case* because they are kept in the case below the one in which the capital letters are kept.

*Make-up*—The process of taking type from galleys and arranging it in the forms that make the pages of a paper.

*Make-up Man*—The assistant who makes up.

*Masthead*—The division of a paper giving organization and statistics about the paper.

*More*—The word *more* written on copy means that there is more to come; the story is not finished.

*Morgue*—File of stories, biographies, cuts, and other clippings available for reference at any time; also the place where such material is kept.

*Must*—Written on copy to indicate that it must be used at once.

*N.A.N.A.*—North American Newspaper Alliance.

*Overline*—The headline placed over a cut.

*Personal*—A brief bit of gossip.

*Pi*—A mixed-up mass of type.

*Pi Line*—A line that the compositor has made by intentionally striking keys at random. ETAOINS

*Play Up*—To emphasize position of facts in a story or the position on a page, or the amount of space devoted to facts.

*Point*—Unit of measurement of height of a letter. One point measures about 1/72 of an inch.

*Proof*—An inked impression on paper made from composed type.

*Proof reader*—One who reads proof and marks the errors.

*Pull*—To make an impression. *To pull a proof* is to make an impression of composed type by inking.

*Pyramid*—A group of lines each line being shorter than the one above it and centered.

*Quad*—A block of type metal lower than the letters, and one-half, one, two, or three ems in width—used in spacing and in blank lines.

*Quoins*—Wedges used to fasten type in a galley or form.

*Railroad*—Send to press with only superficial editing. A story is sometimes *railroaded* at the last minute.

*Release*—Date on which story is to be published.

*Revise*—Second proof sheet pulled after mistakes on the first have been corrected.

*Rewrite*—A rewritten account of a previously published story.

*Rewrite Man*—One who rewrites or revises poor copy; or one who handles stories telephoned by reporters.

*Rule*—A strip of metal that prints a thin line, used in making *boxes*, etc. A *double rule* prints two lines.

*Run*—A reporter's regular route of call; *beat*.

*Run In*—Copy sent in late to be inserted in the body of a story.

*Run On*—Set in continuous lines as opposed to *tabulate*.

*Scoop*—A story printed in a paper before any other paper gets it.

*Set*—Type is *set* when it is arranged in words, lines, etc.

*Slip Cut*—A small cut slipped into the body of a story.

*Slug*—A line cast by the linotype machine; a strip of metal.

*Solid*—Without leading.

*Space*—A small piece of metal cast lower than a face type, so that it will not receive the ink in printing. Used to separate words or letters and made of different widths.

*Space-writer*—One who is paid according to the space his copy fills.

*Spot News*—Unexpected news.

*Spread Head*—A head of two or more columns in width.

*Staff*—The regular group that prepares the paper.

*Standing*—A *standing* head is one that is used more than once in a paper. It is not killed with the rest of the type but is preserved by the printer for future use. Heads for the alumni column are *standing* heads.

*Stepped Head*—See *drop-line head*.

*Stick*—Small tray holding about two inches of type, used in setting type by hand.

*Stickful*—Amount of type a stick would ordinarily contain—about two inches of type.

*Stone*—Table on which the compositor makes up the page forms. He works *over the stone*.

*Story*—Any newspaper article.

*Streamer Head*—A head extending across all the columns of the paper.

*Strip*—A cut extending across the page. It is narrow in proportion to the depth of the column.

*Subhead (insert)*—Heading used in body of story to break the monotony of a solid column.

*Take*—One of the pieces into which copy is cut for distribution among several operators.

*Teaser*—A catchy line at the end of a column to *tease* the reader into remembering.

*Thirty*—"30"; the finish symbol mark put at the end of copy.

*Tip*—Suggestion of a possible story.

*Type*—A rectangular block, usually of metal or wood, having one end so shaped as to produce, by the process of printing, a letter, figure, or other character. Such blocks or the letters or characters impressed, collectively. Almost all type is now cast in lead either by hand from a mould or by machine from a mould.

*Type Face*—Specially designed character or set of characters which form an alphabet.

*U.P.*—United Press.

*Upper Case*—Capital letters. The case in which they are kept is above the case in which small letters are kept.

*"When" Room*—Room for filing stories and cuts that have not immediate news value. They may be used at a later date *when* there is need of copy.



## JUDGING SCALE FOR SCHOLASTIC NEWSPAPERS

*Reprinted from A Manual and Score Book prepared for the National Scholastic Press Association by Fred L. Kildow of the department of journalism, University of Minnesota. Included here to stimulate self-criticism among editors and to suggest one way of diagnosing the school paper.*

### NEWS VALUES AND SOURCES

*Underlining indicates chief faults, weaknesses and deficiencies.*

*Maximum  
Score  
250 Points*

1. **COVERAGE.** Are the following major sources covered? (a) Administrative and academic offices and activities; science laboratories; faculty meetings, reports, publications, studies and research. Is there an attempt, through interpretive articles on general problems of education, interviews with scholars, speech coverage, etc., to interest a public outside the school? (b) Clubs and organizations. (c) Athletics. (d) Other activities—outside news sources, alumni, news of other schools, local tie-ups with city, state and national stories. (e) Personal news.

0	5	10	15	20	25	30	35	40	45	50	55	60
<i>Poor</i>			<i>Fair</i>			<i>Good</i>			<i>Excellent</i>			<i>Superior</i>

2. **BALANCE.** Is the news content well balanced between the various sources? Is there copy of interest to all reader groups? Are all pages interesting? Is paper free from such common faults as: too much emphasis on group or extracurricular activities of a routine nature; over-development of any one source; personals as filler on front page; too much column material on inside news pages; editorial copy on news pages; lack of interesting news on inside news pages; and long lists of names of doubtful news value?

0	5	10	15	20	25	30	35	40
<i>Poor</i>		<i>Fair</i>		<i>Good</i>		<i>Excellent</i>		<i>Superior</i>

3. **VITALITY.** Is there enough variety in types of news in each issue and in successive issues? Is news timely? Are there follow-ups; i.e., when a speaker is announced, is there a report

of his talk in a later edition? Is good copy recognized as such *Maximum Score 250 Points* or is it sometimes buried in a column? For example, is there copy devoted to the experiences, achievements, etc., of individuals within the school or is this type of news limited to a column of personals of little news value?

0	5	10	15	20	25	30	35	40	45	50	55	60
	<i>Poor</i>			<i>Fair</i>		<i>Good</i>			<i>Excellent</i>			<i>Superior</i>

4. ORIGINALITY. Is good feature material handled as such rather than as straight news? Is there variety in types of features? Are there news features? Is the short, bright human interest story used? Are the feature possibilities of interviews and speeches developed? Are features written on significant topics? Will they interest all readers? Does paper contain enough features on the school, its personnel, alumni, or history?

0	5	10	15	20	25	30	35	40
	<i>Poor</i>		<i>Fair</i>		<i>Good</i>		<i>Excellent</i>	<i>Superior</i>

5. TREATMENT. Is copy developed on the basis of its news value? For example, routine stories are often developed beyond limit of news value. Is copy adequately developed with completeness of detail? Is there a relationship between the length, position in the paper and the news value of copy? Are interesting angles developed or is copy uninteresting because it is handled in a routine manner? Is the news emphasis upon future activities rather than upon events which have already taken place?

0	5	10	15	20	25	30	35	40	45	50
	<i>Poor</i>		<i>Fair</i>		<i>Good</i>		<i>Excellent</i>			<i>Superior</i>

*Total Score for This Section.* ..... 

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## NEWS WRITING AND EDITING

*Underlining indicates chief faults, weaknesses and deficiencies.*

1. NEWS STORIES. *Leads*. Is there variety in lead beginnings? Do leads feature distinctive element of story? Is the summary lead used for stories involving more than one element? Do lead paragraphs open with interest-arousing words? Are leads complete? Are feature angles in news stories played

*Maximum Score 280 Points*

up? Are stories free from these faults: overburdened, awkwardly written leads; too much reliance on the straight news lead; or straight news copy marred by use of forced feature lead having no direct bearing on story?

Maximum  
Score  
280 Points

*Organization.* Are stories well organized following the lead? Is copy direct and to the point? Are statistics summarized and interpreted? Does good organization prevent faults indicated in following statements: copy on events which have already taken place is uninteresting because story is written in chronological order; information is given in headline which is not included in story; several unrelated stories are combined into one; related stories which should be combined into one are handled as separate stories?

*Style.* Are stories written in a simple, direct style? Are stories brightened by a variation of style such as the use of quotations, etc.? Is copy written in an impersonal manner and not marred by the use of personal pronouns, exclamation and question marks, parentheses, etc.? Is sentence structure varied? Is copy free from long, involved sentences? Are stories compactly written?

*Content.* Does copy deal with specific facts rather than vague generalities? Is reporting thorough? Are stories free from expression of reporters' opinions, editorial comments, "puffs," boasts and superlatives?

0	10	20	30	40	50	60	70	80	90	100	110	120
Poor			Fair		Good		Excellent			Superior		

2. **FEATURES.** Are stories that are lacking in timely qualities or that have striking feature elements written in the feature story style? Do they conform to the basic standards of good writing? Are such stories written in a colorful style yet with restraint and simplicity? Are they well organized? Limited to significant details? Focused around a central idea?

Are interviews interesting? Interviews are frequently uninteresting because: they are presented in "Q and A" style; they lack unity; too many ideas are presented; or the reporter is made more important than the person he interviews. In speech copy, is story centered around speaker's main

points? Is copy free from irrelevant material? Does lead feature significant point made in speech? Is speaker adequately identified? Are specific facts presented? Are direct quotes, as well as summary statements, used?

*Maximum  
Score  
280 Points*

0	10	20	30	40	50	60	70	80	90
	<i>Poor</i>		<i>Fair</i>		<i>Good</i>		<i>Excellent</i>		<i>Superior</i>

3. COPYREADING AND PROOFREADING. Is there a consistent style for capitalization, punctuation, numerals, abbreviations, etc.? Are stories free from frequently misspelled words, mistakes in grammar, trite expressions, slang, puns, parenthetical statements, etc.? Do lists of names appear in paragraph form instead of tabulated lists? Are persons mentioned in stories identified—first names or initials, positions and titles? Do paragraph lengths conform to principles of good news writing? Is a news source indicated for all copy? Have all unnecessary facts been edited out of copy? Is there evidence of accuracy?

0	5	10	15	20	25	30	35	40	45	50	55	60	65	70
	<i>Poor</i>			<i>Fair</i>			<i>Good</i>			<i>Excellent</i>			<i>Superior</i>	

*Total Score for This Section*.....

#### DEPARTMENT PAGES AND SPECIAL FEATURES

*Underlining indicates chief faults, weaknesses and deficiencies.*

1. EDITORIAL COLUMN. Is editorial column attractive and interesting? Does every editorial have a heading? Are headings interestingly displayed? Do editorial heads say something? Has use of dull labels been avoided?

*Maximum  
Score  
220 Points*

Do editorials deal with real problems of the school and with current social, economic and political problems on which students should be thinking? Do they show evidence of a constructive purpose? Are human interest editorials developed? Is there effective variety of subjects? Is sufficient use made of editorial column? Are editorials interestingly written? Are they free from such faults as: wordiness, exhortation, scolding, generalization, and lack of dignity?

0	5	10	15	20	25	30	35	40	45	50	55	60	65
	<i>Poor</i>			<i>Fair</i>			<i>Good</i>			<i>Excellent</i>			<i>Superior</i>

2. EDITORIAL PAGE FEATURES. Is quality of editorial page features such as to reflect credit on the school? Is material such that it is likely to be of school-wide interest? Are there sufficient number and variety of editorial page features? Are features well balanced and free from "too much chaff?"

Maximum  
Score  
220 Points

Are features displayed attractively under good feature heads? *Suggestion:* Several good two and three-column feature heads in 18 to 24-point type are recommended to break up page. Too many editorial pages are dull, gray, and uninteresting because features are headed by weak one-line boxed labels.

0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75		
Poor				Fair				Good				Excellent				Superior	

3. SPORTS. Does sports section present a complete and interesting coverage of school sports? Is sports news well organized rather than scattered throughout the paper? Does there seem to be a proper emphasis on sports news? Are minor, intramural and girls' sports included? *Note:* Type and size of school considered by the judge.

Does sports section create interest in coming games rather than reporting at length games long past? *Note:* Such games should be written in news feature style. Does section contain enough fact stories and not too many dope stories? *Note:* A sports editorial "dope column" is, however, an excellent feature.

Do sports stories meet the standards of good news writing? Are they free from partisanship, slang, "trick," or vulgar writing? Are they adequately developed? Colorful? Is display lively and interesting, in keeping with character of the page? Is it neither weak nor overdone in any of the following areas: top, secondary, or subordinate?

0	10	20	30	40	45	50	55	60	65	70	75	80
Poor			Fair			Good			Excellent			Superior

Total Score for This Section.....

## HEADLINES, TYPOGRAPHY AND MAKE-UP

1. HEADLINES. Do the headlines summarize the stories and present the significant feature of each? Are their meanings easily grasped? Are they action heads? Does every headline have a verb? Is capitalization style consistent? Have the following common weaknesses in headline writing been avoided: repetition of key words, label heads, dull and wooden heads, or hyphenated words in major decks? Are headlines well balanced and mechanically attractive? Are there sufficient spread and top heads for major display? Are these heads strong enough to hold up top of page and provide interesting display? Do No. 2 and 3 heads give adequate display in secondary areas? Is there good gradation of subordinate heads? Are good contrast heads provided? Are subheads properly used?

*Maximum  
Score  
250 Points*

0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75
<i>Poor</i>			<i>Fair</i>			<i>Good</i>			<i>Excellent</i>			<i>Superior</i>			

2. TYPOGRAPHY. Is headline type attractive and easy to read? Is there harmony between faces? Has use of too many unrelated faces been avoided? Is body type attractive and suitable?

0	5	10	15	20	25	30	35	40	45	50
<i>Poor</i>		<i>Fair</i>		<i>Good</i>		<i>Excellent</i>		<i>Superior</i>		

3. FRONT PAGE MAKE-UP. Is nameplate attractive, readable and in harmony with general make-up? Does running head contain the date, issue and volume numbers, and the names of school, city and state? Are heads placed to conform to standard make-up practices? Are cuts well placed? Is display effective in following areas: top of page, secondary areas, below the fold? Is make-up free from tombstone heads, poor handling of boxes, or use of filler at bottom of columns?

0	5	10	15	20	25	30	35	40	45	50	55	60
<i>Poor</i>			<i>Fair</i>			<i>Good</i>			<i>Excellent</i>			<i>Superior</i>

4. **INSIDE MAKE-UP.** Are inside pages made attractive by use of interesting display? Does every inside news page lead off with a good starter head? Are top of page and secondary display well handled? Are headlines interesting news heads rather than department labels? Is advertising arranged in an attractive manner?

0	5	10	15	20	25	30	35	40
Poor		Fair		Good		Excellent		Superior

5. **PRINTING.** Are impression and ink distribution uniform? Do cuts print well? Are pages free from broken type, wrong fonts, offset and work-ups (spacing printing)? Are margins uniform and is paper neatly folded and trimmed?

0	5	10	15	20	25
Poor		Fair		Good	Excellent
					Superior

Total Score for This Section.....

SUMMARY

	Maximum Score	Your Score
News Values and Sources .....	250	_____
News Writing and Editing .....	280	_____
Department Pages and Special Feature .....	220	_____
Headlines, Typography and Make-up .....	250	_____
Total Score .....	1000	_____

## KEYS TO EXERCISES IN LEAD WRITING

(FOR CHAPTER III, EXERCISES 3 AND 4, PAGES 22-23)

*Something similar to the following would be acceptable.*

a. Work of the poster design class here and original drawings made for the three Washington publications will be on view at the School Art League luncheon to be held at the Hotel Astor next Saturday.

NOTE.—Other details are unnecessary. (Substitute the name of your own school for *Washington*.)

b. One hundred and thirty-nine different jobs, covering work for every department of the school, were turned out from the printing office during the term ending January 31, according to a statement made by Mr. Edwin F. Baldwin, teacher in charge.

c. Because of a new interpretation of their constitution decided upon at a recent meeting of the assembly, the Arista's scholarship requirement for candidates is now a seventy-five per cent average for one year instead of seventy-five per cent for each of two terms.

d. Prizes of fifty, twenty-five and fifteen dollars will be awarded by the —— (name paper) for the best editorials on "The Value of a Free Press" that are published in a school paper. The —— (name paper) will publish in either its March 18 or April 1 issue the best editorials on this subject.

e. A valuable collection of books on Shakespeare and the Elizabethan period in which he lived and wrote, have recently been acquired by the library and stand on the reference shelf to tempt the adventurer into literary fields.

f. Stage sets, painted scenery, etchings, and many other choice works of art from the stage design, the color, and the etching classes will remain on view at the Exposition of Architecture and Allied Arts in the Grand Central Palace until March 5.

(FOR MORE LEAD EXERCISES, CHAPTER III, PAGES 23-24)

a. Five thousand five hundred pupils and two hundred twenty faculty members including librarians, departmental assistants, and office workers, are registered in this school for the second half of the thirteenth scholastic year, according to statistics compiled February 17, by Mr. Joseph A. Lee,



chairman of the organization committee. NOTE.—Other details are unnecessary in the lead. They may be added as details.

b. With its first meeting under its new officers, the Arista plunged into activities last Tuesday by appointing five new committees.

c. At the first concert for the benefit of the Martha Washington Scholarship fund, to be held in the auditorium, March 2, the popular young genius, Emilo Osta '38 will entertain with the internationally famed Grand Opera Quartette.

d. Thirteen scholarships with a cash value of \$150 each, and six medals were awarded to graduates at the commencement exercises last week.

e. Tryouts for the varsity plays to be presented next spring are being held daily except Mondays in room 241.

f. With an average of 90.89 John A. Ronalds heads the list of thirty-six graduates who have made an average of eighty per cent or higher, it was learned today.

g. In an address contrasting the tranquil, leisurely life of a student on the island of Barbados with the hectic, noisy life on Manhattan, Ronald Edwards, highest honor graduate of 1937, held the student body rapt in interest at the first senior assembly of the term.

(FOR CHAPTER VI, EXERCISES 1-17, PAGES 52-54)

1. Cornell offers twenty-three \$1200 scholarships to Manhattan high school graduates who come out first in competitive examinations to be held the first Saturday in June.

2. Omit *The*. Students should. . . . .etc.

3. To insure scholastic success for team candidates new regulations require that athletes must attain an average of seventy per cent instead of sixty-five per cent as formerly.

4. To elect officers and organize a senior society, members of the graduating class held their first meeting Friday morning, October 15, during the long official period.

5. How to bring together the scattered assignments into a beautiful page is now the editor's problem.

6. To present three one-act plays, beginning with low comedy followed by a tragedy and a fantasy to send the audience away in a pleasant mood, is the aim announced by the dramatic society as this paper goes to press.

7. That coöperation of high school students is a decided factor in

the success of stage producing was the opinion expressed by Frank C. Reilly, co-author and producer of *Pickwick*, in a recent interview with an editor of this paper.

8. That there is hope for the reader who does not like all the authors on the recommended high school list was made evident by John Farrar, playwright, poet, and New York publisher, who spoke on "Reading for Enjoyment" at the senior scholastic assembly last Tuesday.

9. By the will of the late Joseph Pulitzer a one thousand dollar scholarship is provided for boy graduates of public schools in need of financial aid.

10. With flashes of humor and rare understanding of a high school audience, Cosmo Hamilton, author and dramatist, sketched before last Tuesday's assembly his experiences in dramatizing *Pickwick*.

11. Following the election of the new *Lantern* editorial board, plans were formulated for the next March issue.

12. Fighting every inch of the way and keeping the ball in Commerce's territory most of the time, the George Washington football team lost its second game of the season to the High School of Commerce eleven by a score of 19 to 0 at the Catholic Protectory Oval Saturday, October 8.

13. Dressed in true Martha Washington costume, twelve seniors told the student body something of what the Martha Washington Club had accomplished in the last two years.

14. Undeclared since early in 1935, with a total of thirty-six consecutive victories to its credit, the ——— High School swimming team looks forward to competing in the finals for the P.S.A.L. championship of Greater New York to be held January 6.

15. Because night school is in session in this building every evening from Monday to Friday, the seniors will hold their dance Saturday at nine o'clock instead of Friday as formerly.

16. Although information on Cornell and State scholarships has been published repeatedly in these columns, all students are not yet acquainted with the opportunities offered.

17. Unless candidates for athletic teams attain an average of seventy per cent in their studies for the term, they are ineligible, according to latest regulations governing athletics here.

## VARIABLE SPELLING LIST

*From Practice of Typography Series—Correct Composition by Theodore Low De Vinne, A.M.*

*The directions below have been prepared for linotype operators and other copy workers who must be informed on style. While American students will not use British spelling they will find answers to many questions on American usage by reading the directions under British spelling. A study of the variable list will show the logic of adopting one style in spelling and following it.*

Spelling should be as indicated on order, but operator should always correct *obviously misspelled* words.

Use this list where Machine Order calls for British, Century, or Standard List. For words not on the List, follow copy.

Use Webster Dictionary where order calls for Webster or American spelling.

### BRITISH SPELLING

When British or other spelling is called for, the operator will carry out the order in all words on the list when combined with prefixes or suffixes, such as, *re, un, dis, ed, ing, tion*, etc. For instance, *discolor, uncivilized, favoring, fertilization*. The *s* is to be used instead of *z* in all words like *realise, realisation*, etc.; also the *u* in all words like *honour, honourable*, etc., whether the words appear in this list or not.

In general, British spelling differs from American in words like following:

*u* in all such words as *harbour, neighbour*, etc.

*Tremor, pallor* and *stupor* never take the *u*.

*ll* in all such words as *travelling*, etc.

*l* in all such words as *wilful, fulfil*, etc.

*s* instead of *z* in all such words as *recognise, antagonise, apologise*, etc.

*re*, not *er*, in such words as *fibre, meagre, sabre*.

Adjectives ending with *-ous* and derived from words that have *ou* in the root drop the *u*; for example, *humour-ous* contracts into *humorous*.

Adjectives ending in *-able* are exceptions, viz.: *honour-able*, which remains unchanged, *honourable*.

## CAUTIONS

Do not change *leant* to *leaned*, *amongst* to *among*. This applies also to words of similar analogy. The above are found just as much in American spelling as in British. Always follow copy for words like *besides*, *beside*, *afterwards*, *afterward*, no matter what spelling is ordered.

## TO USE THE LIST

All words in Century and Standard differing from Webster are set in **black face**.

In British spelling any variations from Webster not mentioned above are set in **black face**.

Follow copy for hyphenating of words, no matter what spelling is being followed, with this exception: hyphenate all words with the prefix *self*, for instance, *self-control*, etc.

WEBSTER  
AND  
AMERICAN

## BRITISH

## CENTURY

## STANDARD

acclimatize  
accouter  
accoutered  
accoutering  
accouterment  
aggrandize  
amphitheater  
analyze  
anathematize  
antagonize  
anybody  
any one  
anything  
anywhere  
apologize  
appall  
arbor  
ardor  
armor  
armory  
ascendancy  
atropine  
authorize  
ax  
aye  
aye

acclimatise  
accoutre  
accoutred  
accourting  
accoutrement  
aggrandise  
amphitheatre  
analyse  
anathematise  
antagonise

(Same in all dictionaries.)  
(Follow this in all spellings unless ordered otherwise.)  
(Same in all dictionaries.)  
(Same in all dictionaries.)

apologise  
appal  
arbour  
ardour  
armour  
armoury  
**ascendancy**  
atropine  
authorise  
**axe**  
aye  
ay

apologize  
**appal**  
arbor  
ardor  
armor  
armory  
ascendancy  
**atropin**  
authorize  
ax  
ay (forever)  
aye (yes)

apologize  
**appal**  
arbor  
ardor  
armor  
armory  
**ascendancy**  
**atropin**  
authorize  
ax  
**ay**  
aye

bandanna  
baptize  
behavior  
belabor  
beveled  
beveling  
boulder  
brusque

**bandana**  
baptise  
behaviour  
belabour  
bevelled  
bevelling  
boulder  
brusque

**bandana**  
baptize  
behavior  
belabor  
beveled  
beveling  
**boulder**  
**brusk**

bandanna  
baptize  
behavior  
belabor  
beveled  
beveling  
**boulder**  
**brusk**

**WEBSTER  
AND  
AMERICAN**brutalize  
buccaneercaliber  
cancellation  
candor  
caroled  
caroling  
catechize  
cauterize  
centralize  
center  
characterize  
chloride  
chlorine  
civilization  
civilize  
clamor  
clangor  
clew  
cognizance  
cognizant  
colonize  
color  
coöperate  
coördinate  
coraled  
coraling  
councilor  
counselor  
cozy  
criticize  
crystallizedébris  
début  
débutante  
defense  
demeanor  
demoralize  
discolor  
disfavor  
disheveled  
dishonor  
disillusionize  
disorganize  
distill  
dueling  
dullnesseconomize  
emphasize  
employee  
enameled  
enameler  
enameling  
enamor  
endeavor  
energize  
enroll  
enrollment  
enthrall  
enthrallment  
equaled  
equaling**BRITISH**brutalise  
buccaneercalibre  
cancellation  
candour  
carolled  
carolling  
catechise  
cauterise  
centralise  
centre  
characterise  
chloride  
chlorine  
civilisation  
civilise  
clamour  
clangour  
clue  
cognisance  
cognisant  
colonise  
colour  
co-operate  
co-ordinate  
coralled  
coralling  
councillor  
counsellor  
cosy  
criticise  
crystallise**debris**  
(Same in all dictionaries.)  
(Same in all dictionaries.)**defence**  
demeanour  
demoralise  
discolour  
disfavour  
dishevelled  
dishonour  
disillusionise  
disorganise  
distil  
duelling  
dulnesseconomise  
emphasise  
employé  
enamelled  
enameller  
enamelling  
enamour  
endeavour  
energise  
enrol  
enrolment  
(Same in all dictionaries.)  
enthrallment  
equalled  
equalling**CENTURY**brutalize  
bucaneercaliber  
**cancellation**  
candor  
caroled  
caroling  
catechize  
cauterize  
centralize  
center  
characterize  
**chlorid**  
**chlorin**  
civilization  
civilize  
clamor  
clangor  
**clue**  
cognizance  
cognizant  
colonize  
color  
coöperate  
coordinate  
coraled  
coraling  
councilor  
counselor  
cozy  
criticize  
crystallize**debris**defense  
demeanor  
demoralize  
discolor  
disfavor  
disheveled  
dishonor  
disillusionize  
disorganize  
**distil**  
dueling  
dullnesseconomize  
emphasize  
employee  
enameled  
enameler  
enameling  
enamor  
endeavor  
energize  
enroll  
**enrolment****enthrallment**  
equaled  
equaling**STANDARD**brutalize  
buccaneercaliber  
**cancellation**  
candor  
caroled  
caroling  
catechize  
cauterize  
centralize  
center  
characterize  
**chlorid**  
**chlorin**  
civilization  
civilize  
clamor  
clangor  
**clue**  
cognizance  
cognizant  
colonize  
color  
**coöperate**  
**coordinate**  
coraled  
coraling  
councilor  
counselor  
cozy  
criticize  
crystallize**débris**defense  
demeanor  
demoralize  
discolor  
disfavor  
disheveled  
dishonor  
disillusionize  
disorganize  
**distil**  
dueling  
**dulness**economize  
emphasize  
employee  
enameled  
enameler  
enameling  
enamor  
endeavor  
energize  
enroll  
**enrolment****enthrallment**  
equaled  
equaling

**WEBSTER  
AND  
AMERICAN****BRITISH****CENTURY****STANDARD**

equalize  
eulogize  
evangelize  
every one  
everything  
everywhere

equalise  
eulogise  
evangelise  
(Follow this in all spellings unless  
(Same in all dictionaries.)  
(Same in all dictionaries.)

equalize  
eulogize  
evangelize  
ordered otherwise.)

equalize  
eulogize  
evangelize

familiarize  
favor  
favorable  
favorite  
fertilize  
fervor  
fiber  
flavor  
fossilize  
fulfill  
fulfillment  
fullness

familiarise  
favour  
favourable  
favourite  
fertilise  
fervour  
fibre  
flavour  
fossilise  
fulfil  
fulfilment  
fulness

familiarize  
favor  
favorable  
favorite  
fertilize  
fervor  
fiber  
flavor  
fossilize  
fulfil  
fulfilment  
fullness

familiarize  
favor  
favorable  
favorite  
fertilize  
fervor  
fiber  
flavor  
fossilize  
fulfil  
fulfilment  
fulness

galvanize  
gauge  
gayety  
gayly  
generalize  
glamour  
glamor }  
good-by  
gray  
groveled  
groveler  
groveling  
gypsy

galvanise  
gauge  
gaiety  
gaily  
generalise  
(In all spellings follow copy.)

galvanize  
gage (a measure)  
gaiety  
gaily  
generalize

galvanize  
gage  
gaiety  
gaily  
generalize

harbor  
harmonize  
hearken  
honor  
humor  
humorist  
hypnotize

harbour  
harmonise  
hearken  
honour  
humour  
humourist  
hypnotise

harbor  
harmonize  
harken  
honor  
humor  
humorist  
hypnotize

harbor  
harmonize  
harken  
honor  
humor  
humorist  
hypnotize

idealize  
idolize  
immortalize  
installment  
instill  
italicize  
itemize

idealise  
idolise  
immortalise  
instalment  
instil  
italicise  
itemise

idealize  
idolize  
immortalize  
instalment  
instil  
italicize  
itemize

idealize  
idolize  
immortalize  
instalment  
instil  
italicize  
itemize

jeweled  
jeweler  
jeweling

jewelled  
jeweller  
jewelling

jeweled  
jeweler  
jeweling

jeweled  
jeweler  
jeweling

kidnaped  
kidnaper  
kidnaping

kidnapped  
kidnapper  
kidnapping

kidnapped  
kidnapper  
kidnapping

kidnaped  
kidnaper  
kidnaping

labeled  
labeling  
labor  
labored  
laborer  
legalization  
legalize

labelled  
labelling  
labour  
laboured  
labourer  
legalisation  
legalise

labeled  
labeling  
labor  
labored  
laborer  
legalization  
legalize

labeled  
labeling  
labor  
labored  
laborer  
legalization  
legalize

WEBSTER  
AND  
AMERICAN

leveled  
leveling  
libeled  
libeler  
libeling  
libelous  
licorice  
liter  
localize  
luster

magnetize  
mamma  
maneuver  
maneuvered  
maneuvering  
marveled  
marveling  
marvelous  
materialize  
meager  
medieval  
memorize  
meter  
minimize  
miter  
mobilize  
modeled  
modeler  
modeling  
mold  
molt  
monopolize  
moralize  
mustache

naïve  
naïveté  
naturalize  
neighbor  
neighborhood  
neutralize  
niter  
northeast  
northwest

ocher  
odor  
offense  
organization  
organize  
ostracize

paneled  
paralyze  
parceled  
parceling  
parlor  
partisan  
patronize  
peddler  
penciled  
philosophize  
plebeian  
plow

## BRITISH

levelled  
levelling  
libelled  
libeller  
libelling  
libellous  
liquorice  
litre  
localise  
lustre

magnetise  
mamma  
**mancœuvre**  
**mancœuvred**  
**mancœuvring**  
marvelled  
marvelling  
marvellous  
materialise  
meagre  
**mediæval**  
memorise  
metre  
minimise  
mitre  
mobilise  
modelled  
modeller  
modelling  
**mould**  
**moult**  
monopolise  
moralise  
**moustache**

(Same in all dictionaries.)

(Same in all dictionaries.)

naturalise  
neighbour  
neighbourhood  
neutralise  
nitre

(Same in all dictionaries.)

(Same in all dictionaries.)

ochre  
odour  
**offence**  
organisation  
organise  
ostracise

panelled  
paralyse  
parcelled  
parcelling  
parlour  
partisan  
patronise  
**pedlar**  
pencilled  
philosophise

(Same in all dictionaries.) Notice the ei.

**plough**

## CENTURY

leveled  
leveling  
libeled  
libeler  
libeling  
libelous  
licorice  
liter  
localize  
luster

magnetize  
**mama**  
**mancœuver**  
**mancœuvered**  
**mancœuvering**  
marveled  
marveling  
marvelous  
materialize  
meager  
medieval  
memorize  
meter  
minimize  
miter  
mobilize  
modeled  
modeler  
modeling  
mold  
molt  
monopolize  
moralize  
mustache

naturalize  
neighbor  
neighborhood  
neutralize  
niter

ocher  
odor  
offense  
organization  
organize  
ostracize

paneled  
paralyze  
parceled  
parceling  
parlor  
**partizan**  
patronize  
peddler  
penciled  
philosophize  
plow

## STANDARD

leveled  
leveling  
libeled  
libeler  
libeling  
libelous  
licorice  
liter  
localize  
luster

magnetize  
**mama**  
maneuver  
maneuvered  
maneuvering  
marveled  
marveling  
marvelous  
materialize  
meager  
medieval  
memorize  
meter  
minimize  
miter  
mobilize  
modeled  
modeler  
modeling  
mold  
molt  
monopolize  
moralize  
mustache

naturalize  
neighbor  
neighborhood  
neutralize  
niter

ocher  
odor  
offense  
organization  
organize  
ostracize

paneled  
paralyze  
parceled  
parceling  
parlor  
**partizan**  
patronize  
**pedler**  
penciled  
philosophize  
plow

WEBSTER  
AND  
AMERICAN

## BRITISH

## CENTURY

## STANDARD

popularize	popularise	popularize	popularize
portière	(Same in all dictionaries.)		
practice, noun and verb	<b>practise, v.</b>	<b>practise, v.</b>	<b>practise, n. and v.</b>
preëminence	practice, n.	practice, n.	
preëmption	<b>pre-eminence</b>	preëminence	<b>preeminence</b>
preëngage	<b>pre-emption</b>	preëmption	<b>preemption</b>
preestablish	<b>pre-engage</b>	preëngage	<b>preengage</b>
preëxist	<b>pre-establish</b>	preëstablish	<b>preestablish</b>
pretense	<b>pre-exist</b>	preëxist	<b>preexist</b>
program	<b>pretence</b>	pretense	pretense
proletariat	<b>programme</b>	program	program
pulverize	proletariat	<b>proletariate</b>	proletariat
	pulverise	pulverize	pulverize
quarreled	quarrelled	quarreled	quarreled
quarreling	quarrelling	quarreling	quarreling
rancor	rancour	rancor	rancor
rationalize	rationalise	rationalize	rationalize
raveled	ravelled	raveled	raveled
realize	realise	realize	realize
recognize	recognise	recognize	recognize
reconnoissance	<b>reconnaissance</b>	<b>reconnaissance</b>	<b>reconnaissance</b>
reconnoiter	reconnoitre	reconnoiter	reconnoiter
redoubt	redoubt	<b>redout</b>	<b>redout</b>
reëcho	<b>re-echo</b>	reecho	<b>reecho</b>
reëlect	<b>re-elect</b>	reëlect	<b>reelect</b>
reënforce	<b>reinforce</b>	<b>reinforce</b>	<b>reenforce</b>
reestablish	<b>re-establish</b>	reestablish	<b>reestablish</b>
régime	(Same in all dictionaries.)		
regularize	regularise	regularize	regularize
reorganize	reorganise	reorganize	reorganize
reveled	revelled	reveled	reveled
reveling	revelling	reveling	reveling
revolutionize	revolutionise	revolutionize	revolutionize
rigor	rigour	rigor	rigor
rime	<b>rhyme</b>	rime	rime
rivalled	rivalled	rivalled	rivalled
rivaling	rivalling	rivaling	rivaling
rôle	(Same in all dictionaries.)		
rumor	rumour	rumor	rumor
saber	sabre	saber	saber
saltpeter	saltpetre	saltpeter	saltpeter
savior	saviour	savior	savior
Always leave Saviour (meaning Jesus) spelled like copy, no matter what spelling is being followed.			
savor	savour	savor	savor
scandalize	scandalise	scandalize	scandalize
scepter	sceptre	scepter	scepter
scrutinize	scrutinise	scrutinize	scrutinize
sensualize	sensualise	sensualize	sensualize
sepulcher	sepulchre	sepulcher	sepulcher
shoveled	shovelled	shoveled	shoveled
shriveled	shrivelled	shriveled	shriveled
signaled	signalled	signaled	signaled
skeptic	<b>sceptic</b>	skeptic	skeptic
skillful	skilful	<b>skilful</b>	<b>skilful</b>
smolder	<b>smoulder</b>	smolder	smolder
solemnize	solemnise	solemnize	solemnize
soliloquize	soliloquise	soliloquize	soliloquize
somber	sombre	somber	somber
some one	(Follow this in all spellings unless ordered otherwise.)		
something	(Same in all dictionaries.)		
sometimes	(Same in all dictionaries.)		
southeast	(Same in all dictionaries.)		



**WEBSTER  
AND  
AMERICAN****BRITISH****CENTURY****STANDARD**

southwest  
specialization  
specter  
spiritualize  
splendor  
sterilize  
stigmatize  
strychnine  
subsidize  
succor  
summarize  
symbolize  
sympathize  
systematize

(Same in all dictionaries.)

specialisation  
spectre  
spiritualise  
splendour  
sterilise  
stigmatise  
strychnine  
subsidise  
succour  
summarise  
symbolise  
sympathise  
systematise

specialization  
specter  
spiritualize  
splendor  
sterilize  
stigmatize  
strychnine  
subsidize  
succor  
summarize  
symbolize  
sympathize  
systematize

specialization  
specter  
spiritualize  
splendor  
sterilize  
stigmatize  
**strychnin**  
subsidize  
succor  
summarize  
symbolize  
sympathize  
systematize

tabor  
tantalize  
temporize  
terrorize  
theater  
theorize  
to-day  
to-morrow  
to-night  
trammelled  
tranquillize  
tranquillity  
traveled  
traveler  
traveling  
tumor  
tunneled  
twenty-five, etc.  
tyrannize

tabour  
tantalise  
temporise  
terrorise  
theatre  
theorise

(Follow this in all spellings unless ordered otherwise.)

(Follow this in all spellings unless ordered otherwise.)

(Follow this in all spellings unless ordered otherwise.)

trammelled  
tranquillise

(Same in all dictionaries.)

travelled  
traveller  
travelling  
tumour  
tunnelled  
tyrannise

tabor  
tantalize  
temporize  
terrorize  
theater  
theorize

(Follow this in all spellings unless ordered otherwise.)

(Follow this in all spellings unless ordered otherwise.)

(Follow this in all spellings unless ordered otherwise.)

trammeled  
tranquilize

tabor  
tantalize  
temporize  
terrorize  
theater  
theorize

trammeled  
tranquilize

traveled  
traveler  
traveling  
tumor  
tunneled

traveled  
traveler  
traveling  
tumor  
tunneled

tyrannize

tyrannize

utilization  
utilize

utilisation  
utilise

utilization  
utilize

utilization  
utilize

valor  
vapor  
vaporization  
vigor  
visor  
visualize  
vitalize  
vocalize

valour  
vapour  
vaporisation  
vigour  
visor  
visualise  
vitalise  
vocalise

valor  
vapor  
vaporization  
vigor  
**vizor**  
visualize  
vitalize  
vocalize

valor  
vapor  
vaporization  
vigor  
**vizor**  
visualize  
vitalize  
vocalize

wilful  
woeful  
woolen  
worshiped  
worshiper

wilful  
**woful**  
**woollen**  
**worshipped**  
**worshipper**

**wilful**  
woeful  
woolen  
worshiped  
worshiper

**wilful**  
**woful**  
woolen  
worshiped  
worshiper

zoölogy

zoology

zoölogy

zoology

**WORCESTER SPELLING**

Follow our British List except for words ending in *our* (*honour*) and words like *realise*, *realisation*, etc.

For these follow Webster List.

*Special Words—Spell these words thus:*

caliber	pedler	enroll	preëxist
coöperate	débris	cosey	

## DIPHTHONGS

Remember that typewriters cannot reproduce a diphthong. Make it *Ætna*, not *Aetna*; *Cæsar*, not *Caesar*.

Plurals of Latin nouns are correct as follows: *fasciæ*, *larvæ*.

If Webster, Century or Standard spelling is ordered use plain *e* instead of *æ* or *œ*. For example: *esophagus*, not *æsophagus*; *esthetic*, not *æsthetic*.

If British or Worcester spelling is ordered, follow copy for diphthongs, with the exception of *mediæval* and *manœuvre*, which are given in this list.

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## INDEX

(*n. refers to footnote*)

- Accuracy, 1, 6
- Active verb, 19, 199, 201
- Address, 56, 68
- Adverbial clause, of concession, 45, 50
  - of time, 45, 51
- Advertisements, cuts in, 328
  - declined by *New York Times*, 328
  - placing in paper, 327
  - proportion of, to news, 328
  - tone of, 328
- Advertising, 322-335
  - aim of, 322
  - appeal in, 322, 323, 329
  - argument in, 322
  - attention in, 322
  - campaigns, general, 323, 324-326
  - campaigns, special, 323, 326-329
  - commodity in, 322, 324
  - conditions for, 323, 326
  - confidence through, 322, 323, 325
  - copy for, 322, 324, 325, 326\*
  - curiosity in, 323
  - dramatic form of, 322
  - exercises, 334-335
  - models, 330-333
  - obligation in, 327
  - oral, 322, 323
  - personality in, 323
  - principles of, 322-323
  - printed, 322
  - public in, 322, 324
  - school paper, 323-329
  - slogans in, 322, 323
  - spectacular devices in, 322
  - suggestion in, 322
  - timeliness in, 322
- After-dinner response, 56
- Alice in Wonderland*, 201, 202
- Alumni, 291, 324
- Appeal, in advertising, 322, 323, 329
  - in features, 87, 88
- Appendix, 340-369
- Archery, 153
- Argument, in advertising, 322
  - in editorials, 159, 165-167
- Art work, 291, 293, 324, 326
- Assignments, 293
- Authority, fixing the, 84
- Background, 120-126
  - exercises, 125-126
- Background—(*Continued*)
  - for grace and punch, 120
  - for judging standard, 120
  - how to acquire, 120
  - in daily life, 120
  - models, 121-125
- Balance, 290
- Baseball, 140-142
- Basketball, 142-143
- Beginning the feature story, 88
- Beginnings, grammatical, 45-51
  - exercises, 52-55
  - key to exercises, 354-355
- Bible, 109, 120, 271
- Bibliography, 364-369
- Body of story, 5, 7
- Book reviewing, 214-229
  - aim of, 214
  - caution, 216
  - collection, 215-216, 220-221
  - comment in, 214
  - drama, 227-228
  - exercises, 228-229
  - fiction, 215-221
  - for reader, 214
  - imagery in, 216
  - models, 217-228
  - non-fiction, 215-216
  - poetry, 216, 225-227
  - preparation for, 214
  - questions answered in, 214
  - student viewpoint in, 214
  - suggestions for, 215
  - taste in, 214
  - transitions in, 216
- Book, style. *See* Style sheet
- Borders in advertisements, 327
- Box story, the, 109-113
  - code for setting, 286
  - exercises, 112-113
  - many varieties of, 109, 139
  - models, 110-112
  - slight incidents make, 109
  - use in make-up, 290, 291, 293
- Boxing, 151
- Break-over, 215
- Broadcast, 248-249. *See* Radio program
- Burns, 120
- By-line, 6 n.

- Campaign, advertising, 323, 324-326, 326-329
- Cartoon, the, 186-198, 291, 293, 324  
     defined, 186  
     exercises, 197-198  
     models, 188-197  
     purpose of, 186
- Cartoonists, 186  
     qualities of, 186
- Cause clause, 45, 49
- Chronological narration, 19
- Classics, 120, 215, 271
- Clearness, 5, 199, 202
- Climax, in features, 87, 88  
     in news story, 19
- Code, head style, 286, 313
- Coherence, 199
- Color in stories, 87, 88
- Color words, 88
- Column, the, 255-267  
     exercises, 267  
     hints for conducting, 255  
     models, 256-266
- Column length, 239
- Columnist, the, 255
- Comment, 6, 127, 138, 156, 159, 214, 215, 230, 242, 255, 326
- Comparison, use of, 202
- Conciseness, 5, 199
- Concreteness, 19, 21, 199, 201, 322
- Conditional clause, 45, 50-51
- Consistency, 307
- Copy, 284, 285, 286, 287, 288, 289, 293, 295, 315, 316, 322, 324, 326, 327  
     edited, 288  
     editing, 285  
     estimating length of, 284, 285  
     machine set, 285  
     preparing, 284-289  
     reading symbols, 287  
     revised, 289
- Correction of copy, 285
- Counting units, 268, 269, 272 n.
- Cover, 218
- Crew, 151-152
- Criticism, literary, 214, 230, 234, 242, 248  
     musical, 242
- Cummings, Amos Jay, 1
- Cuts, 255, 291, 328
- Date line, 84, 316
- Decks. *See* Headline
- De Quincey, 202-203
- Direct discourse, 56, 57, 76, 115
- Double columns, 286, 287
- Dramatic reporting, in advertising, 322  
     in features, 87, 88, 127
- Drop-line head. *See* Headline
- Dummy, the, 312, 315-321  
     making the, 240, 315, 316, 319  
     materials for, 315, 316
- Eastman, Max, 203
- Economics in journalism, 120
- Editorial, the, 159-174  
     analysis of, 163-167  
     argument in, 159, 165-167  
     beginning of, 159  
     body of, 159  
     cautions, 159  
     exercises, 174  
     for sports comment, 138, 154  
     models of, 161-162, 163-173  
     page, 291, 295  
     plan of organizing, 159  
     point of, 159, 164, 165, 166, 167
- Emphasis, 27, 38, 199
- English, newspaper, 199-213  
     device for vivid, 202  
     exercises, 211-213  
     models, 204-210
- Essay, timely, 159
- Exchanges, 255, 291
- Facts, 1, 5, 19, 20, 27, 37, 56, 75, 85, 87, 115, 138, 159, 200, 242
- Faculty, 291, 324
- Fall of the City, The*, 248
- Feature articles, special, 99-106
- Feature story, the, 87-107, 139, 155  
     beginning, 88  
     color words in, 88  
     dramatic nature of, 87, 88  
     elements in, 87  
     exercises, 106-107  
     literary quality of, 88, 120  
     material for, 88  
     models, 89-106  
     purpose of, 88  
     requirements of, 88  
     short, 109  
     single effect in, 87  
     tone of, 88
- Fencing, 150
- Field, 149-150
- Figures, in head, 203  
     in lead, 85
- Files, 295
- Fillers, 291
- Film reviewing, 234-241  
     exercises, 240-241  
     models of, 235-240  
     points in, 234  
     purpose of, 234
- Follow up, ways to, 27
- Follow-up advertising, 325, 326
- Follow-up story, 27-36  
     exercises, 35-36  
     models, 28-35  
     requirements of, 27
- Football, 143-145
- Forecasts, sport, 139

- Formula, for editorial, 159  
     human interest interview, 115  
     informative interview, 76-77  
     letter report, 68  
     personality sketch, 127  
     reviewing collection, 215  
     speech report, 56-57  
 Front page, 290, 291, 293
- Galley proofs *See* Proof
- Generalities, 159, 176, 199, 200, 214
- Golf, 147-148
- Grammatical beginnings, 45-55  
     cause clause, 45, 49  
     concession clause, 45, 50  
     conditional clause, 45, 50-51  
     exercises, 52-55  
     infinitive, 45, 49  
     nominative absolute, 45, 51  
     noun, 45, 46  
     noun clause, 45, 48-49  
     participial phrase, 45, 47, 48  
     participle, 45, 47  
     prepositional phrase, 45, 46-47  
     time clause, 51
- Guide line, 284, 285, 286
- Harmony, principle of, 290, 291, 293, 328
- Headline (Head), the, 28 n., 268-283, 285, 286,  
     293, 295, 311, 312  
     analysis of, 268, 270  
     arrangement, 290, 291  
     banks in, 268, 269, 270, 271, 276  
     based on lead, 281 (exercise 1)  
     comma in, 277-278  
     cross-line, 270, 280, 281  
     decks of, 268, 269, 270, 271, 272, 275, 280, 281  
     don't's for, 270-271  
     do's for, 271  
     drop-line, 268, 270, 272 n., 280  
     exercises, 281-283  
     figures in, 271, 279  
     flush, 281  
     hanging indent, 280, 281  
     infinitive in, 271, 276  
     jump, 312, 313  
     key line of, 268, 270  
     models, 268, 269, 270, 272-281  
     participle in, 244  
     parts of, 268  
     preparing, 28 n., 285  
     principles of writing, 270-271  
     punch in, 120, 271  
     punctuation in, 271  
     purpose of, 268  
     pyramid, 268, 269, 270, 280, 281  
     quotation marks in, 271, 279  
     repetition in, 271  
     schedule, 313  
     semicolon in, 271, 278
- Headline—(*Continued*)  
     stepped, 268  
     streamer, 293, 299, 313  
     technical problem in, 268-269  
     tense in, 271  
     top, importance of, 293, 295  
     units in, 268, 269, 272 n.  
     verb in, 271, 272, 273-274, 275  
     words in, 271  
     writing of, 269
- History in journalism, 120, 271
- Hockey, 145-146
- How to Talk*, 241
- Human interest interview *See* Interview
- Human interest story. *See* Feature story
- Humor, 88, 255, 271
- Identification, 56, 68, 76, 85
- Imagination, in advertising, 322  
     in feature-writing, 87, 109
- Index, 371-376
- Indirect discourse, 56, 57, 68, 76, 115
- Infinitive, the, for purpose, 49  
     in the head, 271, 276  
     to begin lead, 45, 49
- Insert. *See* Subhead
- Interview, human interest, 114-119  
     after conducting, 115  
     before conducting, 114  
     cautions, 115  
     classification of, 114  
     conducting, 114  
     exercises, 118-119  
     models, 116-118  
     personality in, 114, 115  
     plan for organizing, 114  
     setting in, 114  
     stage business in, 114
- Interview, informative, 75-83  
     after conducting, 76  
     before conducting, 75  
     cautions, 77  
     classification of, 75  
     conducting, 76  
     economy in, 76  
     exercises, 82-83  
     forms of discourse in, 76  
     models, 78-82  
     persons to, 75  
     plan for organizing, 76  
     purpose of, 75  
     questions for, 75, 77
- Irving, Washington, 88
- Journalistic forms, 84-86  
     exercises, 86  
     models, 84-85
- Judging books, 214
- Judging scale, 346-352

- Keys to exercises, 353-355  
 chapter III, 353-354  
 chapter VI, 354-355
- Lacrosse, 150
- Latest development, 27, 28
- Lead, 5, 7, 19-25  
 absence in features, 88  
 analysis of, 19, 20, 21  
 basis of head, 281 (exercise 1)  
 cautions, 20  
 condensed news in, 19, 20  
 elements in, 19, 20  
 exercises, 22-26  
 form of, 19  
 in informative interview, 76  
 in letter report, 68  
 in speech report, 56  
 models, 21  
 test of, 19
- Letters, 68-71, 74, 176-184  
 exercises, 74, 184-185  
 formula for reporting, 68  
 in the news, 68-71, 74  
 models, 69-71, 176-184  
 to the editor, 175-184
- Lincoln, 120
- Linotype, machine, 5, 284, 285  
 operator, 284, 285, 315, 316
- Literature in journalism, 120, 271
- Logical thinking in editorials, 159
- Make-up, 290-306  
 balance in, 290  
 exercises, 305-306  
 harmony in, 290  
 hints for, 290-291, 293  
 models of, 296-304  
 plan of, 293-294  
 planning, 293  
 principles underlying, 290  
 relative news value in, 290, 293
- Masthead, the, 291  
 models of, 292
- Material for features, 87
- Microphone history, 248
- Millay, Edna St. Vincent, 199
- Morgue, 75
- Music report, the, 242-247  
 comment in, 242  
 exercises, 247  
 feature elements in, 242  
 models, 243-247  
 news elements in, 242  
 radio, 242  
 technical knowledge in, 242
- Mythology in journalism, 120
- Names, 20, 75, 138
- New in news, the, 1, 2, 75, 114, 255, 322
- News, 1-4  
 definition of, 1  
 following up the, 27  
 high school definition of, 1  
 models, 2, 3, 4  
 relative values of, 214, 218  
 sources, high school, 339  
 spot, 295
- News story, the, 5-18  
 construction of, 5, 19  
 definition of, 5  
 details of, 5, 6, 19, 20  
 exercises, 17-18  
 mechanical problem in, 5-6  
 models, 7-17  
 organization of, 5, 19  
 parts of, 5  
 placing of on page, 293
- Newspaper, function of, 1, 5
- Newspaper terms, 340-345
- Nominative absolute, 45, 51
- "Nose for news," 1
- Notebook, 19, 76
- Noun, beginning, 45, 46  
 clause, 45, 48  
 concrete, 21, 199, 200-201
- Objective writing, 1, 5, 7, 199, 201-202, 242
- Occult balance, 290  
 models of, 298-304
- O. Henry, 88
- Opinion, in editorials, 159  
 in news-reporting, 5, 6  
 in reviewing, 214  
 in sports, 139
- Our* in journalism, 6 n.
- Overline, 291
- Page of Los Angeles *Times*, 304
- Page of New York *Herald Tribune*, 303
- Pages of New York *Times*, 296-302
- Parables, 202
- Paragraphs, newspaper, 199, 200
- Participle, beginnings, 45, 47, 48  
 in head, 274
- Passive voice, 199
- Personality sketch, 127-137  
 cautions, 127  
 classification of, 127  
 dramatist's method in, 127  
 exercises, 136-137  
 method of writing, 127  
 models, 128-136  
 plan of organizing, 127  
 scope of, 127  
 timeliness in, 127
- Persons to interview, 75, 114
- Picturesque in news, the, 1, 3, 4, 75, 114, 255, 322
- Play-reviewing, 230-233  
 exercises, 232-233  
 judging in, 230

- Play-reviewing—(*Continued*)  
 models, 231-232  
 points considered in, 230
- Playing up an element, 27, 37-44  
 exercises, 43-44  
 for emphasis, 38  
 for unity, 37, 38  
 interest a factor in, 37  
 models, 39-43  
 relation of to main event, 37, 39, 40, 41, 42, 43  
 to unite world with school, 38  
 tone through, 37  
 valuable in reporting, 38
- Poetry, particular through, 202-203
- Polo, 146
- Preciseness, 199, 200
- Prepositional phrase, 45, 46-47
- Proof, 286, 295, 315-321  
 corrected, 319  
 correction of, 315  
 exercises in reading, 321  
 marking, 315  
 page, 315, 319  
 revised, 320
- Proof reader's code, 315, 318
- Publicity. *See* Advertising
- Punch in features, 120  
 in headline, 120, 271  
 in sports, 138  
 through background, 120
- Quiller-Couch, Sir Arthur, 203
- Radio program, reviewing the, 248-254  
 drama in, 248-249, 250-251  
 exercises, 253-254  
 listener in, 248  
 models, 250-253  
 music in, 248, 251-253  
 opportunity for service in, 248  
 points considered in, 248
- Rates, advertising, 328, 329
- Reader, the, 5, 6, 27, 37, 38, 56, 57, 75, 76, 87, 88, 114, 115, 120, 138, 199, 200, 202, 214, 215, 216, 234, 242, 322, 326, 327, 328  
 "Rehashing" material, 68, 214
- Reporting news, 5, 19, 27, 37, 38, 56, 75, 139
- Reprinted material in the news, 68, 71-74  
 exercises, 74  
 models, 71-74
- Reviews. *See* Book; Film; Music; Play; Radio
- Rules, 109, 268
- Running articles, 295
- Selling space, 328, 329
- Semicolon in head, 271, 278
- Sentence, short, 199
- Significant, the, 37, 38, 56, 57, 76, 114, 115
- Simplicity, 159, 199, 201, 202
- Single column, directions for, 286
- Single effect, 88, 109
- Size of advertisements, 328
- Skating, 146
- Skiing, 153-154
- Slang, 138
- Soccer, 146-147
- Sources of news, high school, 339
- Special-feature articles, 87, 99-106  
 models, 99-106
- Specifications for drawings, 291
- Speech report, the, 56-67  
 after the speech, 56  
 before the speech, 56  
 cautions, 57  
 during the speech, 56  
 exercises, 66-67  
 form of discourse in, 56  
 models, 58-65  
 plan for organizing, 56  
 radio, 65-66  
 recalling speaker in, 57
- Spelling list, variable, 356-363
- Spirit, school, 326
- Sports, 138-158  
 archery, 153  
 baseball, 140-142  
 basketball, 142-143  
 boxing, 151  
 cheap slang in, 138  
 comment in, 138, 154  
 crew, 151-152  
 directions for covering, 138  
 dope, 139  
 editorial, 154  
 exercises, 158  
 features, 155-157  
 fencing, 150  
 football, 143-145  
 forecasts, 139  
 game in, 138, 139  
 golf, 147-148  
 heads, 157-158  
 hockey, 145-146  
 how to report, 138-139  
 lacrosse, 150  
 models, 140-157  
 organizing the article, 138  
 polo, 146  
 side play in, 117  
 skating, 146  
 skiing, 153-154  
 soccer, 146-147  
 swimming, 145  
 tennis, 150-151  
 track, 148-149  
 track and field, summary, 149-150  
 tumbling, 154  
 vernacular in, 138  
 wrestling, 150

- Story. *See* News; Feature  
 Straight news story, 5, 56, 75, 87, 242  
 Straightforwardness, 199, 202  
 Strange in news, the, 2-3, 75, 114, 255, 322  
 Style, newspaper, 9 n., 88, 159, 200, 202, 307, 308  
 Style book. *See* Style sheet  
 Style sheet, making a, 307-314  
     evolution in, 308  
     exercises, 314  
     model, 309-313  
 Subheads, 9 n., 291  
 Swimming, 145  
 Symbols, copy reading, 285, 287  
     proof reading, 318  
 Symmetrical balance, 290  
     models of, 296-297  
  
 Takes, 285  
 Teasers, 291, 325  
 Tennis, 150-151  
 Terms, newspaper, 340-345  
*Through the Looking Glass*, 200  
 Thompson, Francis, 202  
 Timeliness, 1, 6, 127, 159, 230, 255, 322  
 Tone, 37, 88, 109, 328  
 Track, 148-149  
  
 Track and field, 149-150  
 Tumbling, 154  
  
 Unexpected in news, the, 1, 4, 75, 114, 127, 255,  
     295, 332  
 Uniformity. *See* Consistency  
 Units in head, 268, 269, 272 n.  
 Unity, 88, 109, 199  
  
 Vague words, 199  
 Variety, principle of, 75, 109, 290, 327  
 Verbs, live. *See* Active verb  
 Vernacular in sports, 138, 242  
 Vividness, 5, 20, 120, 199, 202, 216  
 Voice of the public, 175-185  
     exercises, 184-185  
     models, 176-184  
  
*Who's Who*, 75  
*Witch-Wife*, 199  
 Words, color, 88  
     precise, 200  
     short, 199  
 Wrestling, 150  
  
 Yellow journalism, 38















